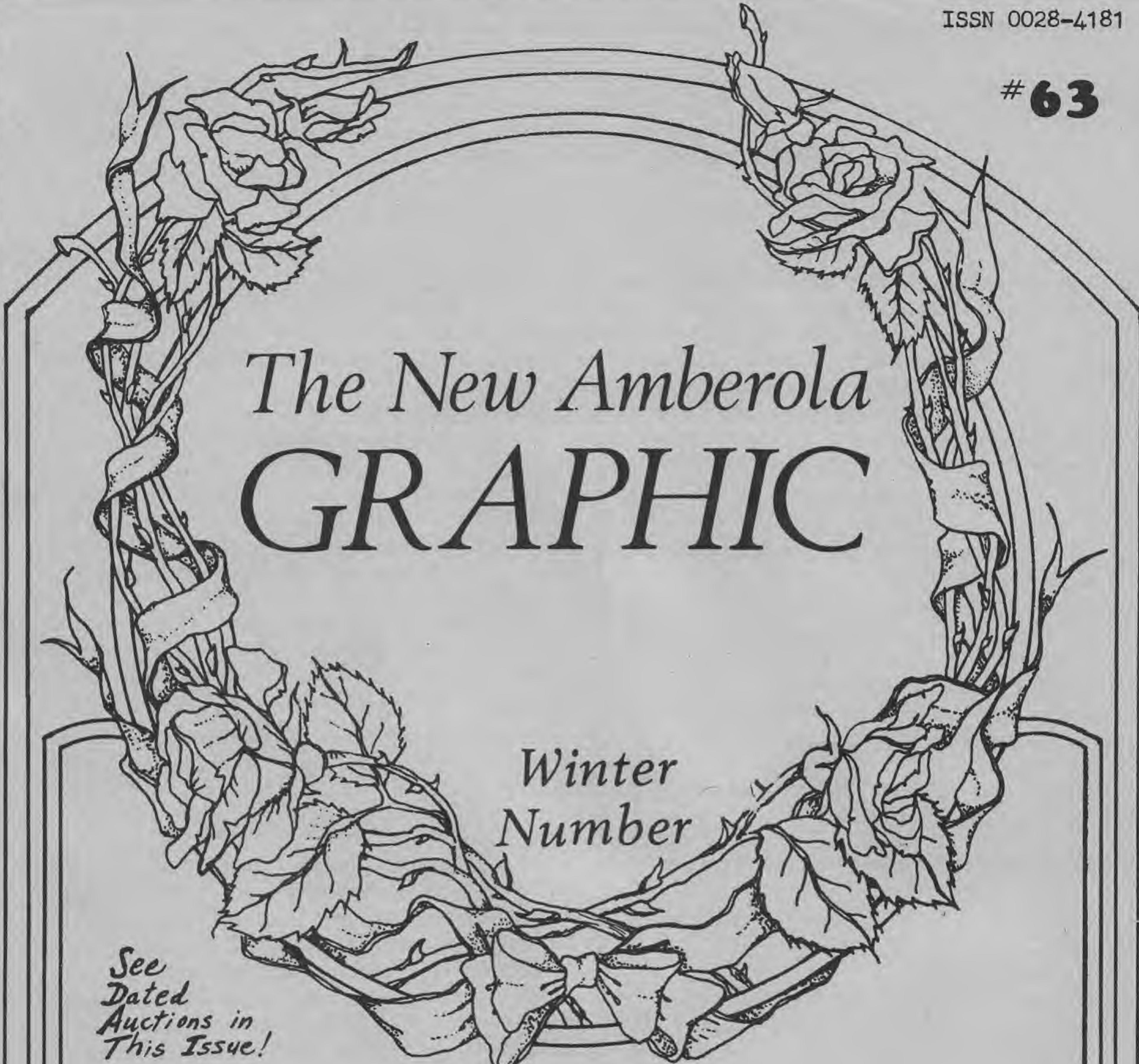


#63



The New Amberola GRAPHIC

Winter
Number

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(mailed mid-March)

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January, 1988
(Winter)

The New Amberola Graphic

Issue No. 63
(Vol. XVI, No. 3)

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Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

Important Notice

At our recent audit with the post office, it was pointed out that our authorization for second class mailing states a frequency of January, April, July and November -- not summer, fall, winter and spring. We are therefore required to carry these dates on the cover, even though we are somewhat behind this schedule (this issue is actually being mailed in early Mar.). Whether or not we will ever be able to co-incide with the official date is uncertain. In any event, please don't complain to your local post office that deliver of the GRAPHIC takes two months!

Many heart-felt thanks for the condolences and kind comments received after last month's issue appeared with the article about my mother's passing. Some readers thought the cover photo might have been an original Edison publicity photo, and others mentioned various things about the Edison "Moderne".

Please have any items for the next issue in by early May.

- M.F.B.

Invention factory is 100

On Tuesday, November 24, we had the pleasure of attending the official ceremony which marked the 100th anniversary of the opening of Edison's laboratory complex at West Orange, New Jersey--"The Invention Factory." The event culminated a year of activities at the Edison National Historic Site to honor the opening by Edison of his new laboratory one hundred years to the day. The day-long celebration featured distinguished speakers, tours of the Site, a phonograph demonstration, an "audience participation" in the Black Maria movie studio, the viewing of a new film on Edison's work at West Orange, a demonstration by Hewlett Packard of their digital transfer of Edison discs to tape, and refreshments (including a white chocolate bust of Edison!)



1987 view of the laboratory complex with one of the surviving factory buildings in the background. The snapshot was taken from the parking lot of the neighboring A & P Supermarket, once the location of the Diamond Disc manufacturing building.

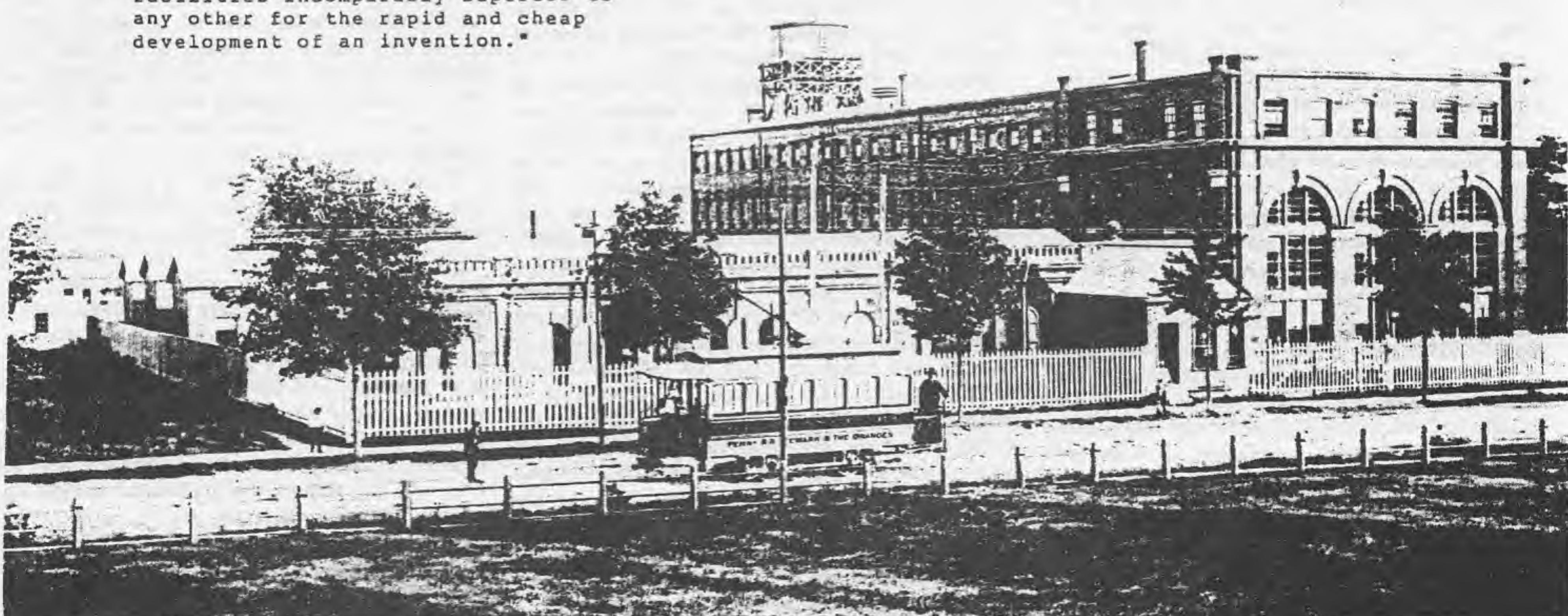


Thomas Edison's great-grandchildren Michael Sloane and Lizabeth Sloane Taraskewicz cut the ribbon at the original laboratory entrance, signifying the beginning of the West Orange complex's second century.

SPECIAL OFFER!! In honor of the event, the weekly newspaper which serves West Orange produced a special 28-page tabloid sized supplement entitled "100 Years of Edison." The paper includes many articles about Edison's life and inventions and contains several nice photos (as well as dozens of unavoidable advertisements for area businesses!). We have recently obtained a limited supply of these supplements from the publisher and offer them to GRAPHIC readers while the supply lasts for \$2.00 each postpaid, or three for \$5.00.

Below: View of the West Orange laboratory and factory shortly after its 1887 opening.

"I will have the best equipped and largest laboratory extant, and the facilities incomparably superior to any other for the rapid and cheap development of an invention."



For our Phonograph Department this issue, we are reprinting the following article from the July, 1918 issue of Good Furniture Magazine. It comes to us through the courtesy of reader Jerry Donnell. We wonder if any of our readers have ever seen models such as those pictured in figures 7 & 9.

THE PHONOGRAPH AS A PIECE OF FURNITURE

CHAPTER XII IN A SERIES ON MUSICAL INSTRUMENTS

By WM. LAUREL HARRIS

In an article in these pages* it was pointed out that modern automatic musical instruments offer unappreciated resources from the standpoint of interior decoration. It is unfortunate that these resources have not yet been utilized to their full extent by the manufacturers of fine automatic instruments. During the past year, however, a very apparent change has taken place in the large factories and workshops where gramophones and phonographs are made. Much more attention is now being paid to the question of decorative design than was thought necessary in former years. The particular types of instruments which the writer condemned in his first article are now generally condemned by the world at large and by the manufacturers themselves. These seem to have been few real and enthusiastic admirers of the old-fashioned awkward automatic player cases, the graceless lines of which are firmly fixed upon the minds of every one who thinks or talks about phonographs.

Up to the present time the manufacturers of automatic players have encountered but one serious difficulty—to fill their orders. The anxiety of the public to buy phonographs in increasing numbers have always been so feverish that the element of discrimination may hardly be said to have entered the consideration to any extent. Observant persons frequenting fine houses very often see the undeniably ugly woodwork of old-fashioned automatic players in the midst of splendid housefurnishings and furniture. The general aspect of such homes is always marred by such objectionable woodwork and finish. The charming decorative possibilities inherent in finely wrought and well designed music cabinets and cases for automatic players have so far been consistently overlooked or forgotten by the housewives of America. A large number of our more cultured women feel quite as anxious to have their homes arranged with judgment and good taste as they are to don becoming frocks, and yet they give but little thought to the decorative appearance of their phonographs.

As years go by and time begins to mark the lines of age on a matron's brow the background and atmosphere of her home life, as expressed by the fine furniture and hangings of her house, becomes more and more important to her happiness. Her chairs, tables, curtains and wall coverings play an increasing part in the impression she can make and in the homage she can claim from her own family and friends as well as from casual acquaintances. But our sagacious and thoughtful housewives appear to have been quite as anxious to secure phonographs regardless of style, general appearance, fitness or color, as are the most thoughtless and heedless members of society. The novelty and wonderful achievements of automatic players have carried such instruments into the most carefully designed

surroundings, quite regardless of decorative judgment or good taste. The result has been that all manufacturers have, till very recently, considered the quantity of their output rather than its quality or stylistic character. The time, however, is near at hand, if indeed, it is not already here, when the large and increasing number of discriminating buyers of automatic players will exercise an insistent demand for instruments of grace and beauty. The irresistible force of a discriminating buying public can bring into being anything our people desire or need and is even now influencing profoundly the policy of our largest creators of fine musical instruments.

When one pauses to consider that the industry of modern automatic players has grown up within less than twenty years, it seems quite evident that public taste has hardly had time or the necessary experience to formulate intelligent demands. But these demands are now being formulated and are beginning to find expression in no uncertain tones.

The decorative possibilities of musical instruments in the future are great and there is no reason why phonographs and other musical instruments should not become the best designed housefurnishings in the world. There are, indeed, hardly any mechanical restrictions to restrain the artist-designer of phonograph cases.

The only essential requirements are a safe strong box to hold the delicate mechanism of the player and convenience of operation. In America two essential types of instruments have been developed. The small cheap portable instrument, more or less like a music box, and the larger and better planned type of player which is designed to stand as a permanent piece of furniture, liable to be criticised quite as seriously from its decorative and artistic aspects as any of the chairs, tables, wall hangings or other notable factors in home making and housefurnishing.

Originally the manufacturers and designers of modern automatic players were inclined to consider the instruments they produced as interloping and unwelcome objects in the sacred realm of home furnishings. As a consequence, the first cases for phonographs produced for wide use were designed to occupy as little floor space as possible so that they might squeeze into the unoccupied corners of our rooms. The early instrument cases were almost all constructed on an upright pattern, with the musical instrument proper at the top and a box or closet for holding records at the bottom. The alternative for this style of instrument was the portable music box intended to be placed on any table or convenient bench when in use, and put away or covered up between times. When not in use these smaller portable instruments were either very much in the way on some useful table or else they had to be secreted or stored in a closet or vacant room. The ever-

increasing number of new records have presented a very serious problem to the devotees of automatic music, so a well planned rack or small closet seemed necessary to protect their easily injured surfaces from accidents and careless handling. The designs and shapes of the early phonographs were also influenced by a fanciful idea that bulging woodwork, following somewhat the lines of a violin case, would indicate a better sounding machine than if the case were built on straight and simple lines. Recent experiments have demonstrated that the uncertain curves and aimless bulging lines of these early types of cases were quite unnecessary and useless. The original styles in cases had other serious practical disadvantages besides those already enumerated. For instance, the upright instrument with the sound producing machinery at the top was quite beyond the reach of the smaller members of the family, while the closet for the records was uncomfortably near the floor for the aged or corpulent admirers of music. Because of these undoubtedly difficulties we have often seen established almost by necessity a species of partnership between the children and the grown up people of the family. By this mutual agreement the small and nimble children were in the habit of manipulating the records in the closet while their taller seniors placed the records in the proper place, started the machinery and removed the records again at the proper moment. The children then return them to their places in the closet on the lower lever near the floor for future use.

In particular the more fascinating and influential members of every household when dressed to look their best found the record repositories near the floor, as first designed, most inconvenient and extremely awkward. The result has been that tall upright cases are going out of vogue. In their stead the manufacturers are producing horizontal styles in their newest cases in which the musical instruments and the records are all at about the same convenient level, about the height of an ordinary table. On the other hand, upright cases have the undeniable practical advantage of occupying very little floor space in crowded city apartments. The old and meaningless bulging forms of upright cases are rapidly disappearing and in their stead upright cases are now being made which are much simpler in line and more architectural in design. Figures 1, 2 and 3 give a fair idea of compact upright instruments that now find a ready market at moderate prices for modest homes. But with these very compact methods of construction, the difficulty remains for the music lover that he or she is always forced to stoop down almost to the floor when selecting records. To avoid this difficulty and yet to furnish an upright instrument for small city houses is a problem that may well interest furniture designers in America.

Figure 4 shows one solution of the difficulty. The record closet has been eliminated and the highly ornamented case contains nothing but the instrument. This is one of the most graceful and ornamental automatic players on the market and at the same time is one of the most popular. The light and airy character of the design is well chosen and excellently proportioned for its structural function and purposes. Here, apparently without visible effort, the designer has so contrived the case that it appears as a fitting exterior for a superior musical instrument of any sort. In this respect this particular upright case excels many of the more richly carved music cabinets that all too frequently appear as if they had been intended to hold objects of practical and substantial consideration like bread and cheese. Not a few well known automatic players

THE PHONOGRAPH AS A PIECE OF FURNITURE



Figure 1.

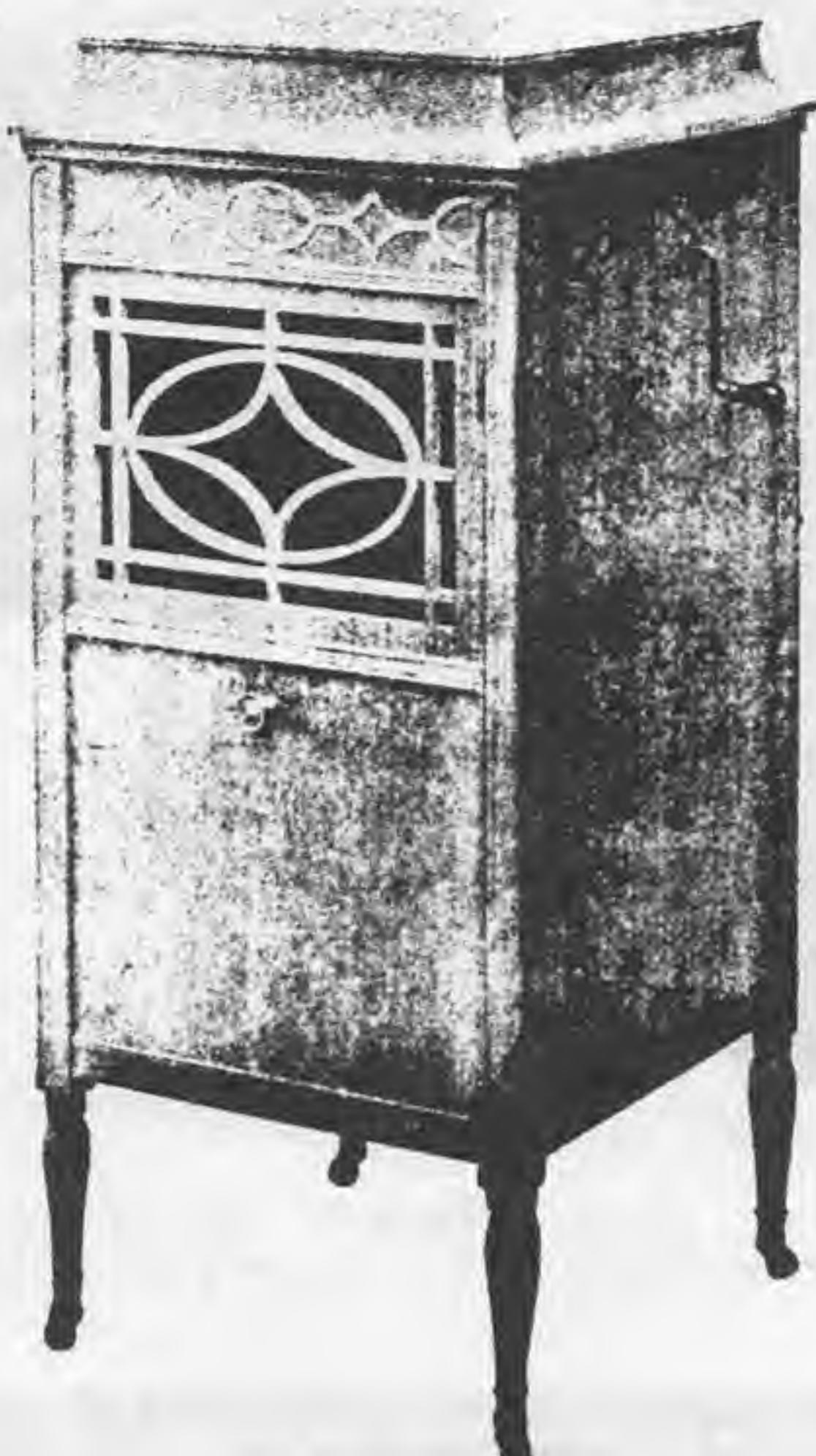


Figure 2.

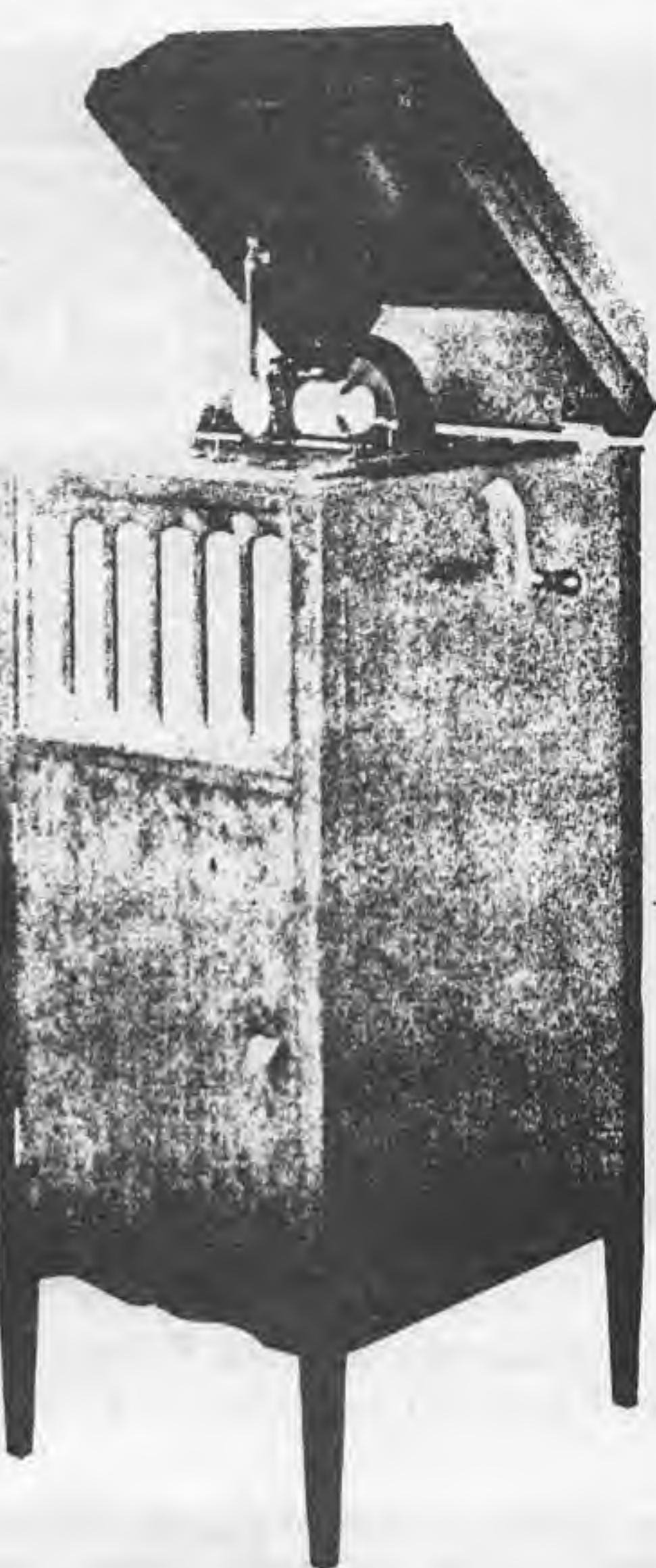
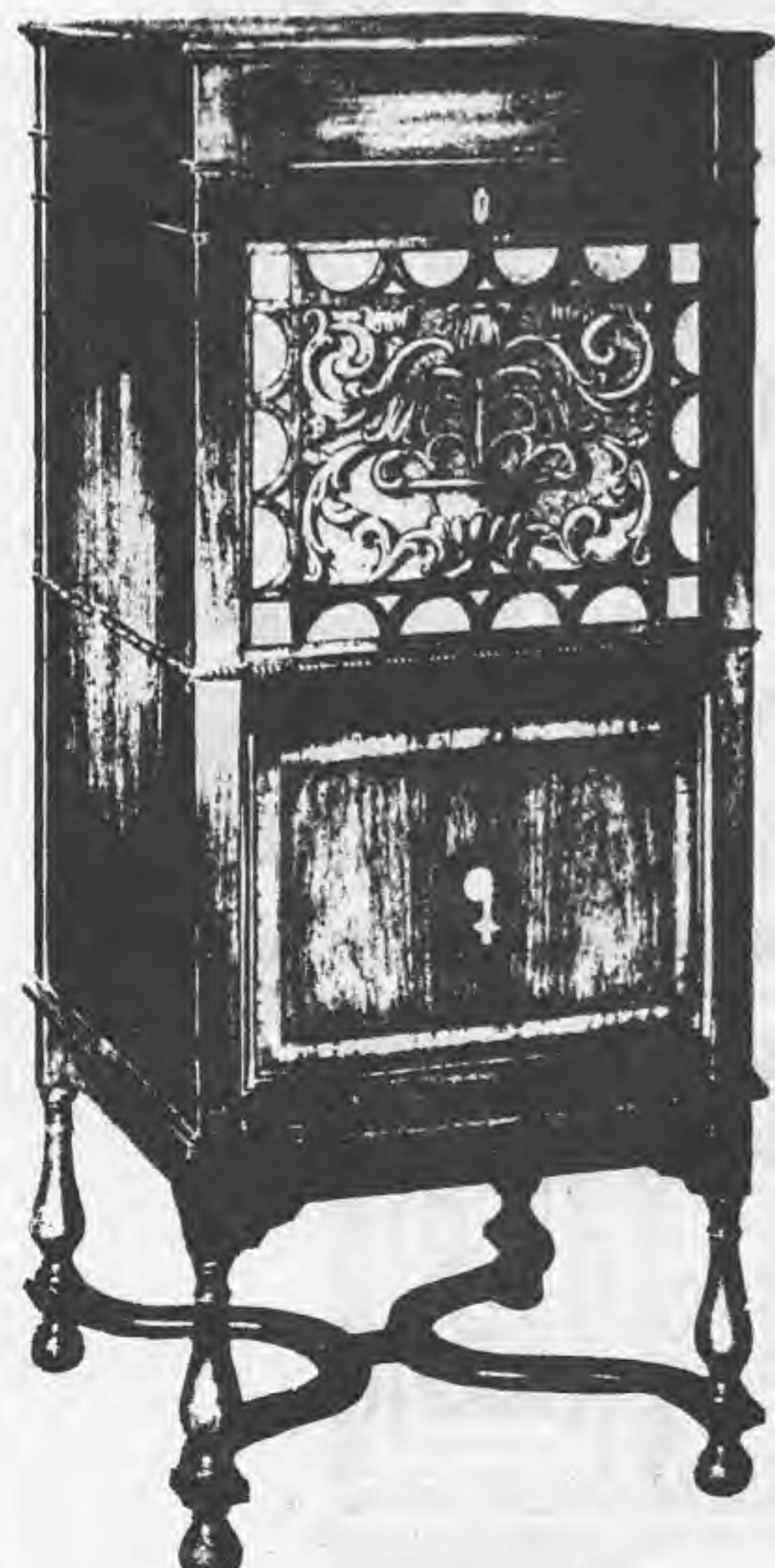


Figure 3.



Figures 1, 2, 3.
Simple upright cabinets with a perforated panel for the sound horn and a small closet for the records below.

Figure 4.
Ornate upright case of Charles II motif.

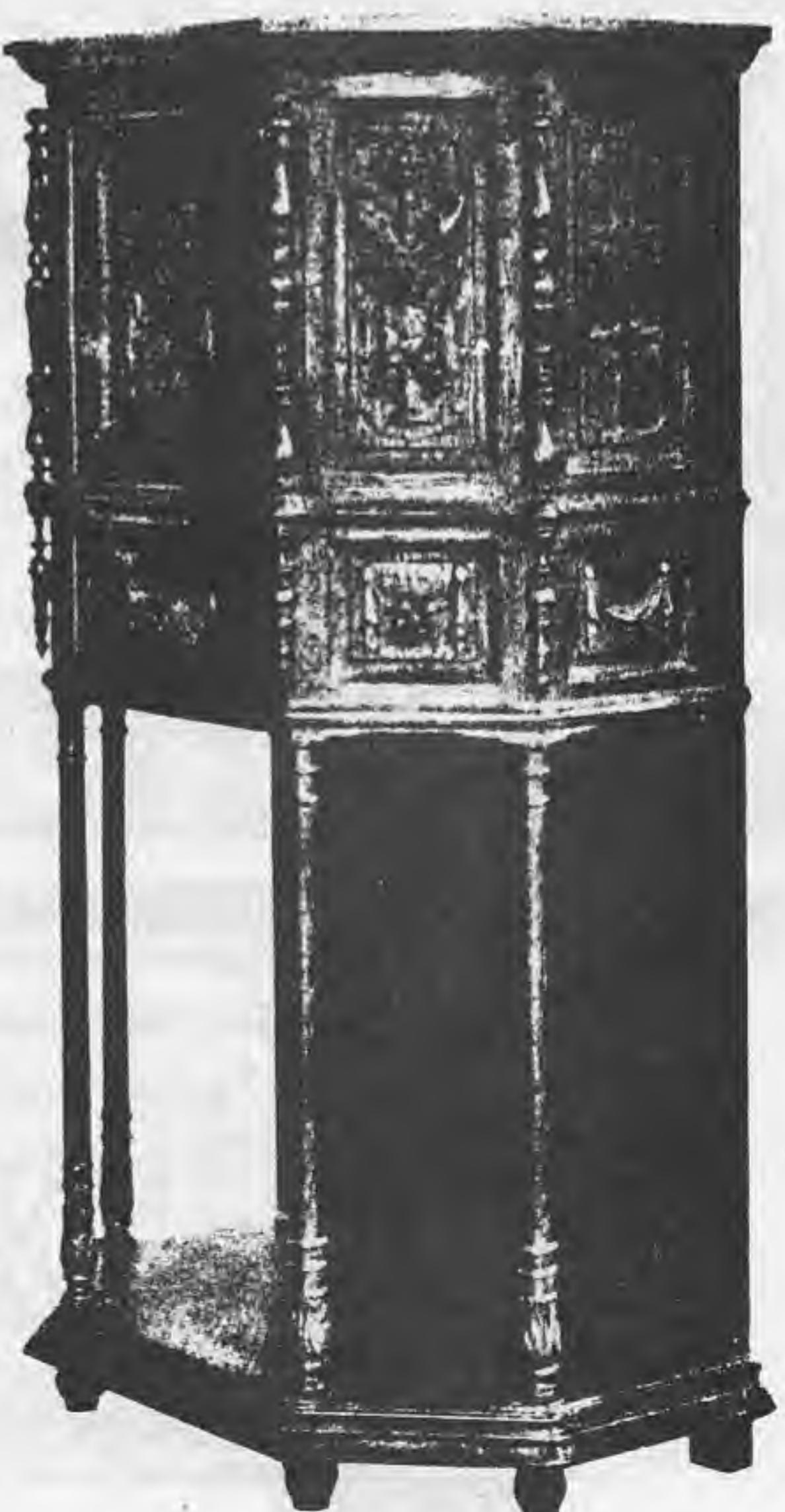


Figure 5.
Plain upright case with richly carved sound panel in William and Mary style.

Figure 5.

Figure 4.

THE PHONOGRAPH AS A PIECE OF FURNITURE



Figure 6. Elaborate Modern Phonograph Case. Modeled after Louis XIII cupboard in Cluny Museum, Paris.

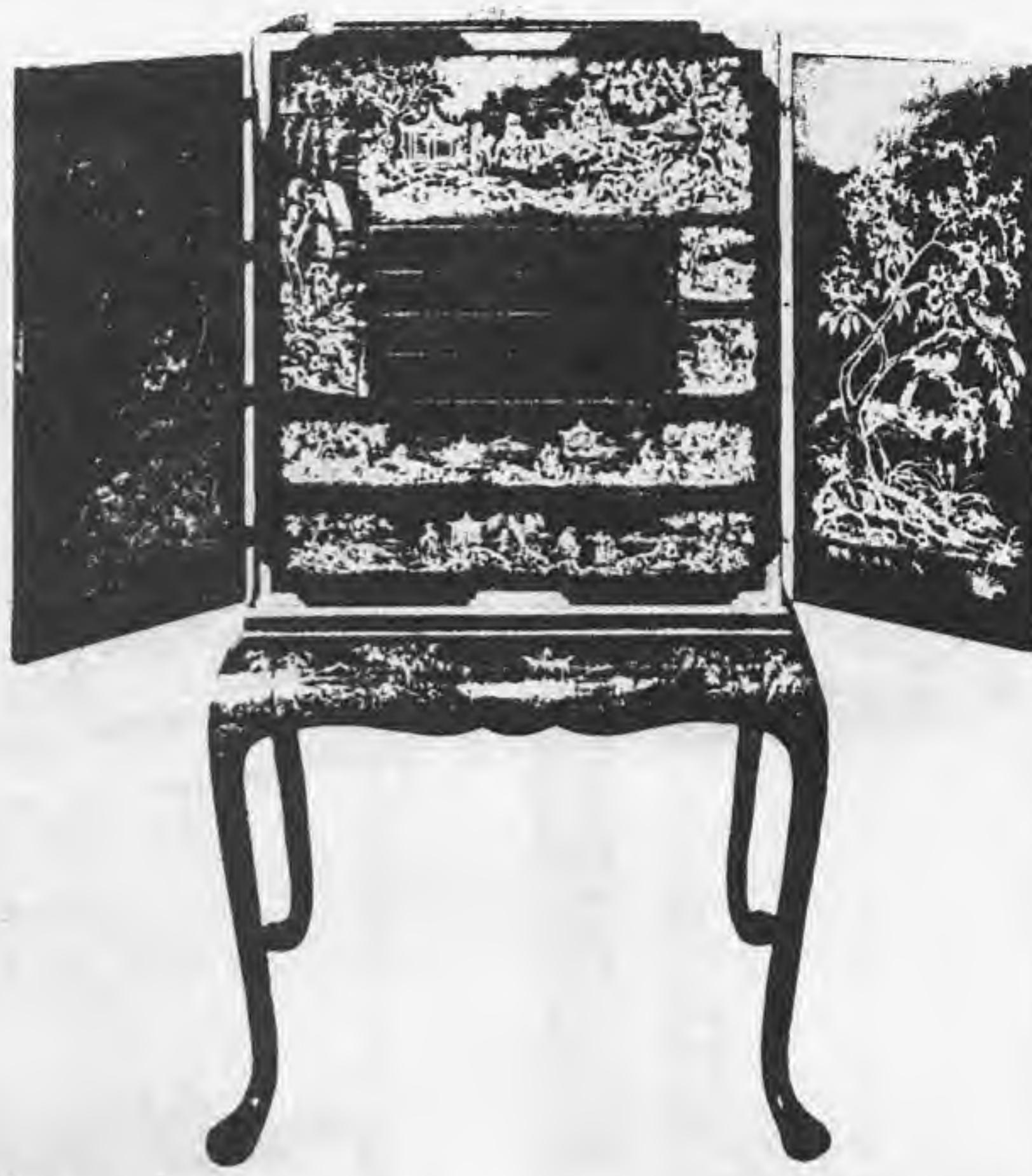


Figure 8. Case in the Chinese style by Myron Holmes, showing the ornamentation of the interior

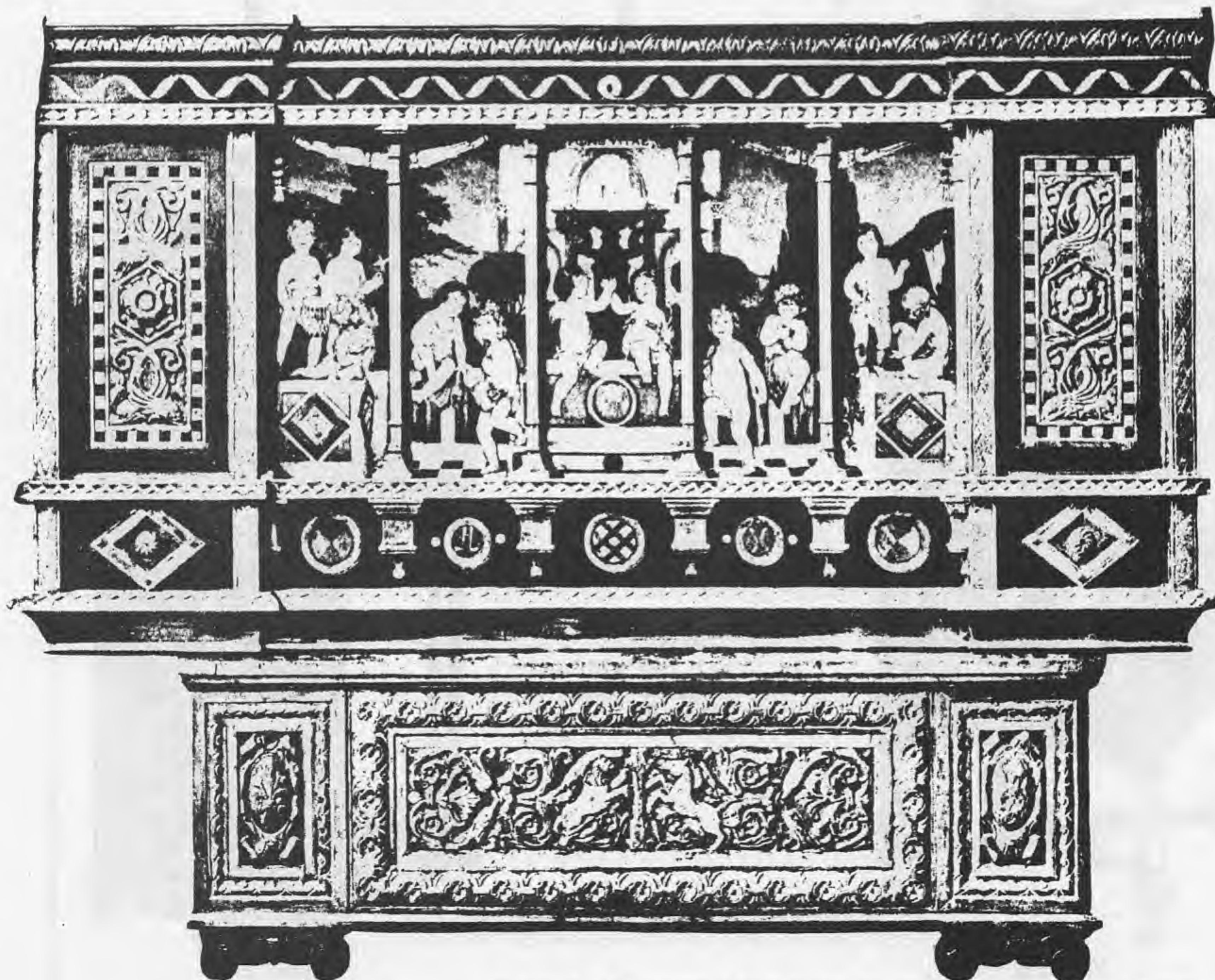


Figure 7. Ornamental wall panel, to conceal an automatic player.
(Designed and executed by Louise Cox.)

today are actually encased in reproductions of historical bread chests and chiseled closets used by frugal housewives in the centuries that are gone. Other designs are reproductions of famous treasure chests and substantial closets of one variety or another. To get around the difficulty of storing records for Figure 4, a music cabinet similar to the automatic player case has been designed in the same general style. The two pieces of furniture are thus of even height and may be placed to balance each other in almost any scheme of interior decoration, planned more or less in the style of the English Restoration.

By slightly increasing the floor space occupied by an automatic player, as in Figure 5, sufficient lateral or horizontal space may be obtained so that the repository for records may be placed slightly above the floor. By this method the trials of stooping over to select new records have been perceptibly decreased. The William and Mary instrument, shown in Figure 5, was, no doubt, planned consciously or unconsciously as a compromise between appearance and probable utility.

Unfortunately, manufacturers have no trustworthy way of feeling out the public pulse in these matters of taste and decorative necessity and are forced to try out many and various ideas by expensive methods. Then, too, enterprising manufacturers not infrequently create very expensive automatic players to aid in their advertising campaigns or educational propaganda, or to emphasize the fact that their organization can make as handsome instruments as any similar manufacturing institution. Expensive, specially built show pieces are naturally very seldom sold. As an excellent example of such show pieces we have reproduced with this article in Figure 6 a phonograph case constructed after the well known lines of a famous Louis XII cupboard now preserved in the Cluny Museum at Paris. Ornate late Gothic carvings were carefully reproduced by modern craftsmen with all the religious symbolism and heraldic patterns so characteristic of French mobiliary art at the beginning of the sixteenth century. Massive furniture of this sort is very akin to architecture and the solutions to our problems, which such works of art may offer for housing automatic players, naturally suggest that designers can go one step further and build phonograph closets in the walls. Architects and decorators have in fact already made such arrangements, though it must be confessed that people's minds in general find the idea repugnant. We feel sadly lacking in fanciful thought and imagination when music must come to us through a register in the wall like heat from a hot air furnace.

This aesthetic difficulty can of course be overcome by mural paintings as is demonstrated by the painted panel shown in Figure 7. In this design Louise Cox has concealed the sound horn of the phonograph behind the ornamental panel at the left of the pictorial composition and has placed the record cabinet at the right. By the charming landscape and the lovely figures of singing children the artist has suggested thoughts of amiable charm and grace to fittingly prepare the expectant listeners for exquisite melodies. Even the most matter of fact people enjoy looking at something really beautiful while listening to music. Handsome baritones and lovely sopranos are always much more popular and more enthusiastically applauded by the public, all other things being equal, than are those singers in whose physical makeup beauty has unhappily been left out. The same principle applies in no less degree to automatic players. Whether our music comes to us through a cast iron register or from within an exquisitely painted arabesque and panel is a matter of importance

and is worthy of forethought. Many unusual and original decorative compositions for automatic player cases come of course within the realm of the special order men and decorators, rather than within the more limited artistic circles of our manufacturers of phonograph cases. On the other hand, the phonograph manufacturers should be keenly interested in every device and artistic arrangement which will advance their interest and make automatic instruments more popular in handsome homes.

Many of the very ornate special order music cabinets for phonographs which have been created by skilful artists are decorated with lacquer after the Oriental fashion. Figure 8 is a photographic reproduction from a red lacquer phonograph case designed and executed by Myron Holmes in the Chinese style. This phonograph is planned to be closed and locked dust-proof when the instrument is not being played. The records are cared for securely in little drawers and closets, while the sound horn is attached behind what appears at first sight to be merely empty shelves at the centre of the piece. The automatic player itself is at the top above the open shelves. This handsome and eminently successful piece of decorative cabinetmaking shows very clearly how perfectly the most technical requirements of phonographs may be cared for and satisfied in a manner equally pleasing to the eye.

One of the most splendid and unique of special order music cabinets which have recently come to the writer's attention is shown in Figure 9, the structural framework of which was designed by a well known furniture maker and decorated by Pieter Myer. This handsome piece of furniture is particularly well studied in its general proportions, form and color. The exquisite tones of the lacquered panels are, however, the greatest beauty of the piece. Instead of confining the enthusiastic artist strictly to the well known types or styles of Chinese and Japanese lacquer work, the architect of this piece permitted Pieter Myer to exercise his skill after the Persian mode of ornamental painting.

There is a great future in store for our industrial artists when the time arrives that buyers of fine furniture exercise the same discretion and discernment in selecting phonographs as they now display in selecting chairs and tables. They may very properly go a step further and make their automatic players the centre of interest and the keynote of their best schemes of interior decoration. Very often in American homes the general scheme of color may be irreproachable, the style and form of furniture may be faultless, but the final effect on the home-maker's mind and on the visitor, is lack of character and true personality.

In other days the dominant and personal notes of rare beauty found in luxurious interiors were frequently supplied by the decorative features of a harpsichord, clavichord, or other musical instrument possessing undeniable and transcendental grace and charm. Very frequently, in the splendid palaces of Renaissance princes and potentates sainted shrines or small portable altarpieces furnished the superlative works of art that gave true distinction to their palaces. Often, too, the rarest religious paintings and the most popular musical instruments were combined as effective decorative points of interest. The smaller and less pretentious homes and workshops at that epoch of Europe's greatness were handsomely embellished with lovely carvings of famous patron saints and exquisitely painted panels of wonderful design expressing the noble sentiments and lofty aspirations of their possessors. These varied notes of decoration in ancient days gave distinction and exquisite charm to contemporane-

ous life and home making.

In modern times sainted shrines have disappeared and our musical instruments have frequently become the most ugly of all our house-furnishings. Let us hope that our makers of automatic players will soon see their chance to have musical instruments once more assume their rightful and preponderant position of magnificence and splendor in the homes of all the people. To bring about this much-to-be-desired result, a certain amount of educational publicity is necessary. The home makers of our time must be brought to understand that a dominant and splendid note is always necessary in every scheme of color and of decorative design. Without one superlative touch of beauty the most faultless and perhaps the most expensive interiors are apt to look flat, stale and unprofitable.

The makers of phonographs owe it to their craft now to take the initiative and make people understand that musical instruments are by rights indicative of the highest refinement and culture and should occupy a distinguished position in every home. The most skilful artists might profitably be employed as designers and inventors of fine interiors to harmonize with splendid automatic players. For the most part the manufacturers and special order men of the present day are content to remain upon the defensive, hoping only to disarm criticism. Their ambition often rises no higher than to have even their most expensive cases just about pass muster and escape if possible, outright condemnation. As a natural result, they make automatic players disguised to look like desks, cupboards, bread chests, treasure boxes, and in fact anything and everything that is not musical. The time has come when the great manufacturers, the special order men and our best artists ought to combine their resources and talents to glorify and magnify the grace and beauty of automatic players. Here and there an artist, working in his or her quiet studio, has sensed this vital issue and has essayed to create phonograph cases that display real imaginative charm and gracious color combined with a personal expression of inventive genius.

We have already referred to the decorative wall panel with singing children, designed and painted by Louise Cox and intended to conceal an automatic player. The same artist has designed and executed two interesting cases for phonographs which display a curious and unusual charm somewhat Romanesque or Byzantine in character. A music cabinet of this sort is so curiously rich in form and color that it can well become the centre of all attention, as phonographs must of necessity become when actually in use. Louise Cox is perhaps the most hardy innovator in the craft of designing boxes for phonographs, although she is no doubt better known in the artistic world as a portrait painter. These carefully conceived phonograph cabinets by Louise Cox are frequently designed, carved and painted by the whole family working collectively, or in succession as the spirit moves, and represent in consequence an unusually high quality and variety of expression. Kenyon Cox, President of the National Society of Mural Painters, is of course so well known that he needs no introduction to the reader. His mural decorations are found in almost all the more important public buildings of the land. Allan Cox, his son, who helped in designing the two music cabinets used as illustrations, was until recently practicing architecture in New York City, though now he is on the battle front in Italy. But by common consent these elaborately carved music boxes and cabinets are credited to Mrs. Cox, who was the originator of the idea and who executes the principal features of the designs. In Figure 10, through an ingenious



Figure 12. Early Italian Upright Case richly carved and moulded.

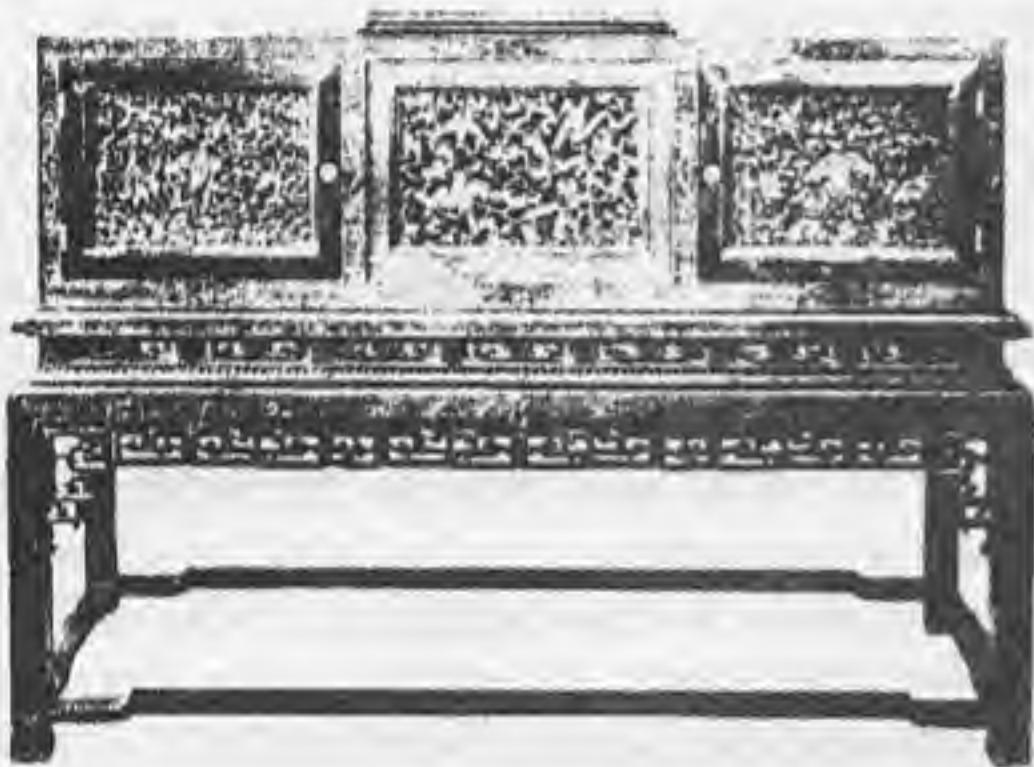


Figure 15. Horizontal Case with elaborate Japanese carved and perforated panels.

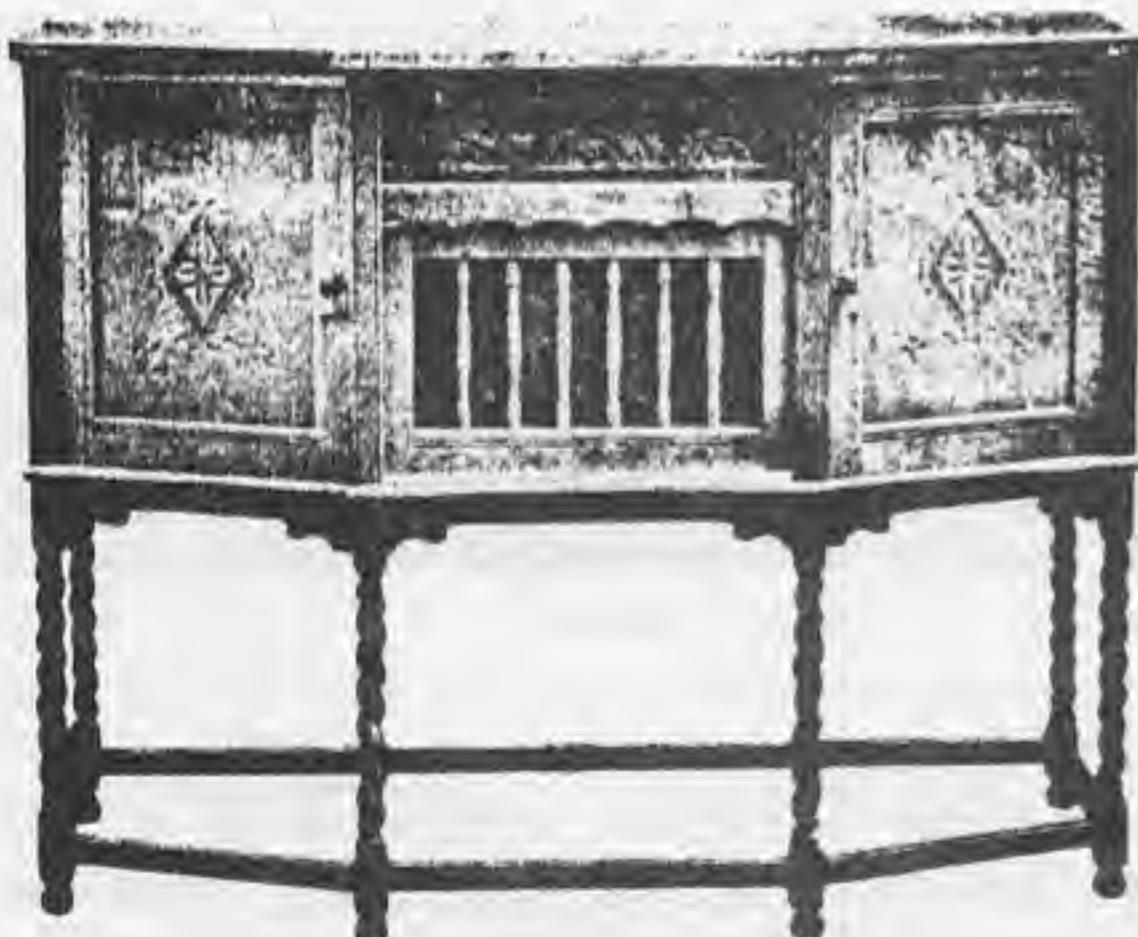


Figure 18. Modern interpretation of Jacobean forms in a modest horizontal case.



Figure 20. Adaptation of Tudor Panels in a light horizontal case of good proportions.



Figure 13. Horizontal Case in Adam Design, showing the lavish use of Chinese lacquered panels.

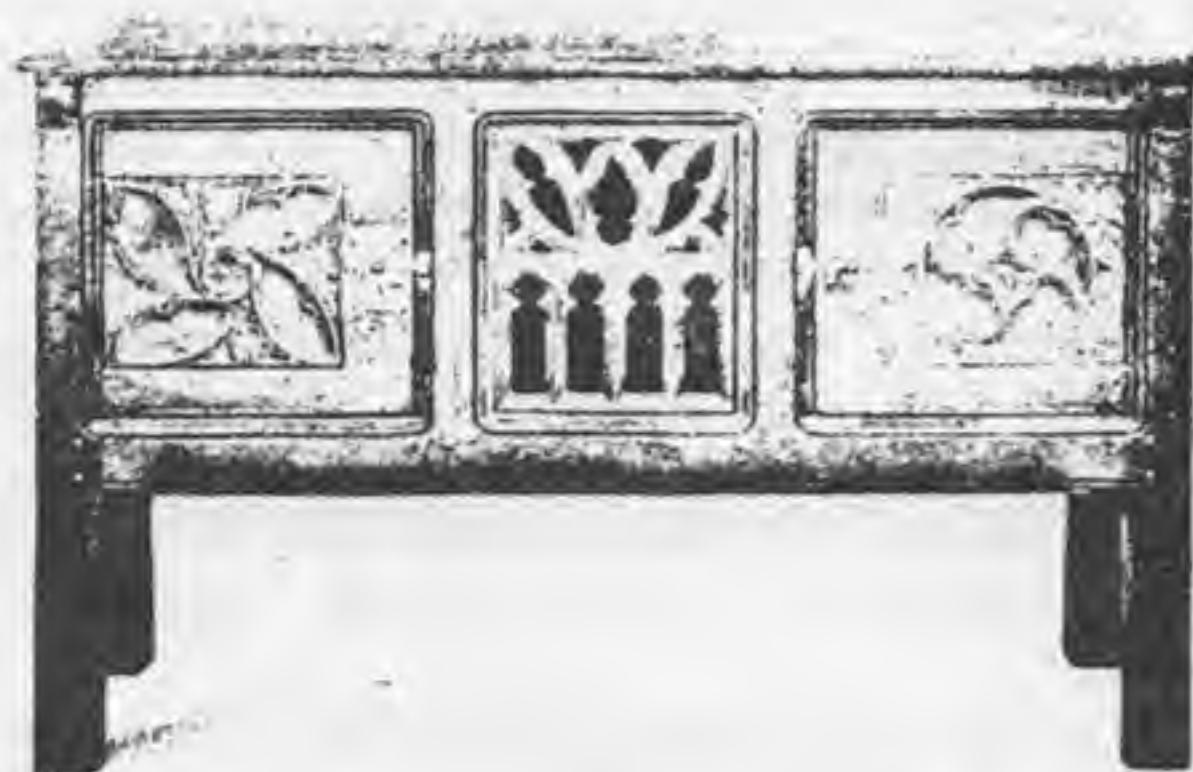


Figure 16. A chaste rendering of French Gothic tracery motifs in a horizontal case.

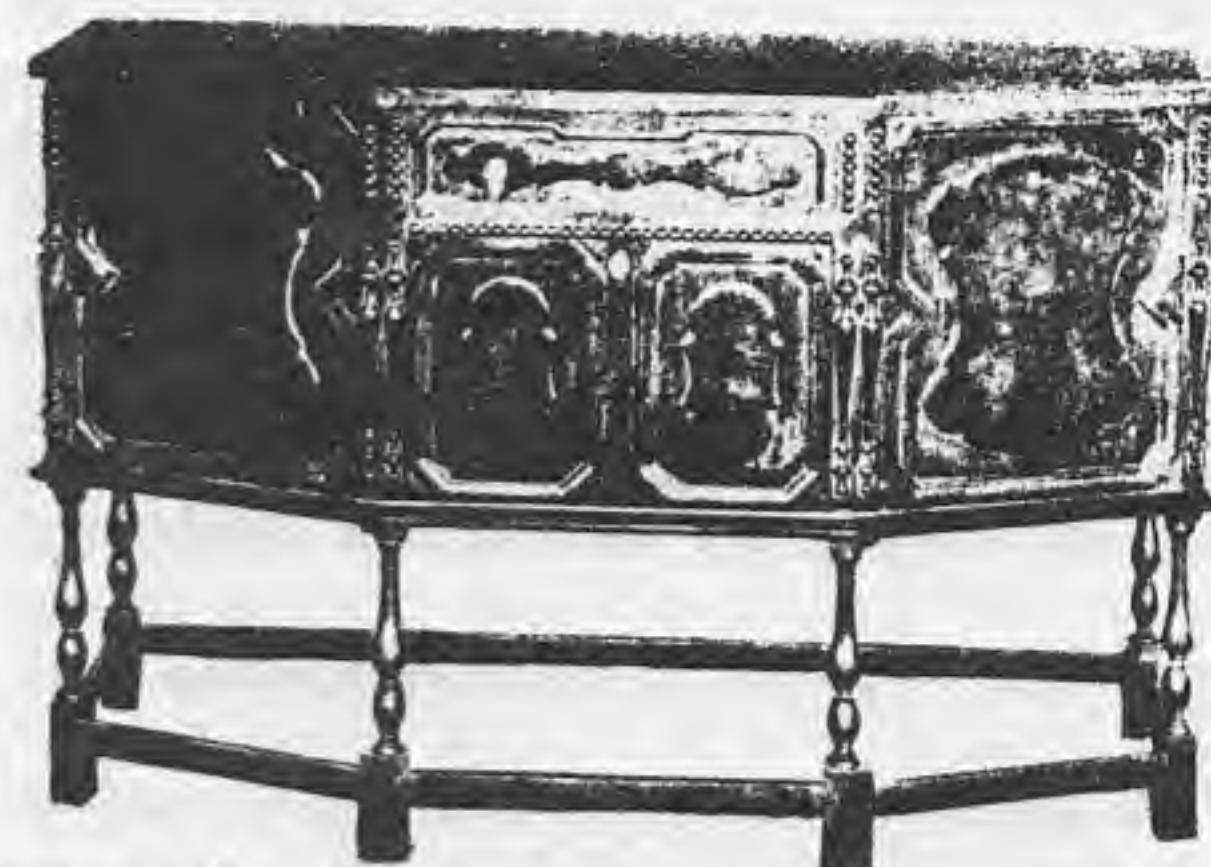


Figure 14. Early English Horizontal model with ornate raised panels and beaded applied ornament.

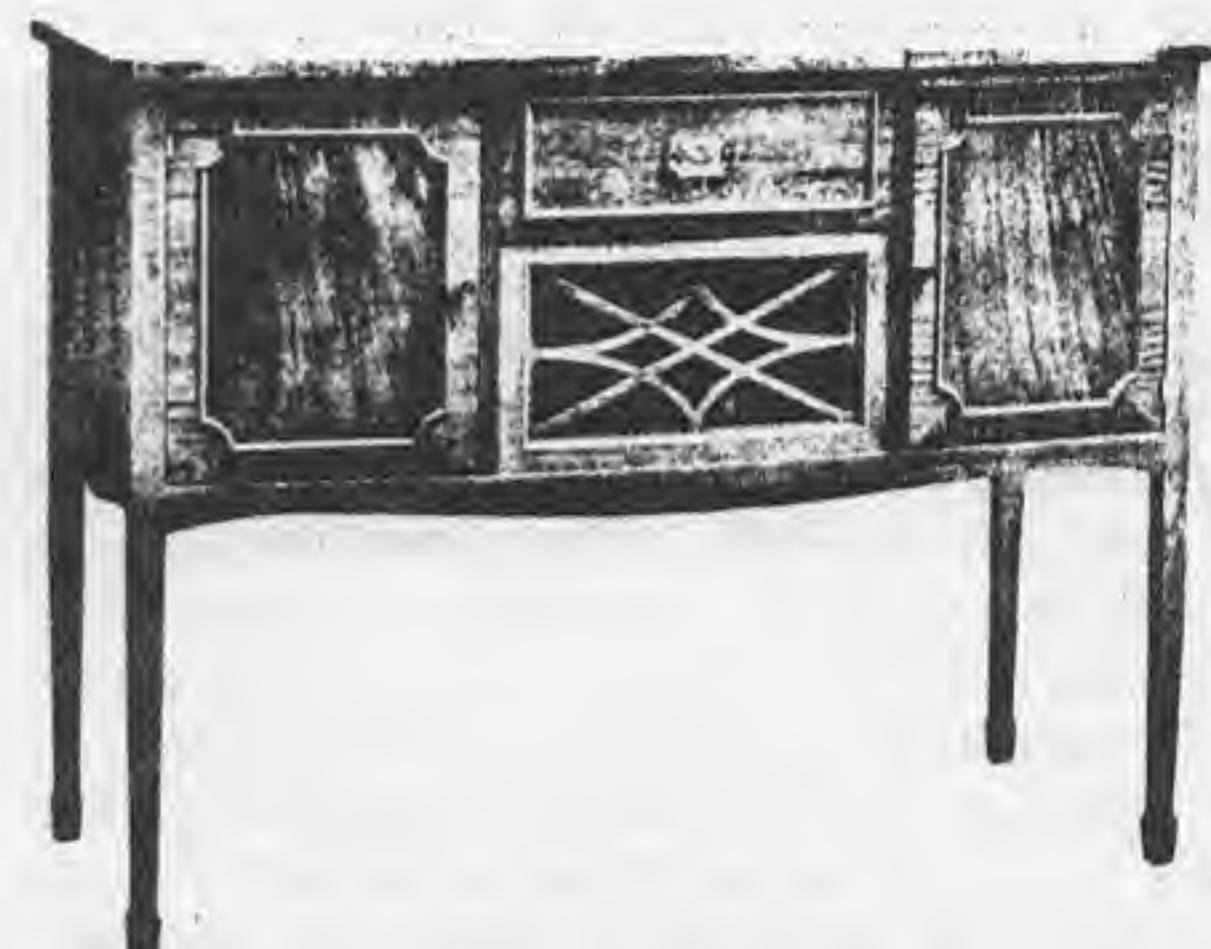


Figure 17. Adaptation of Sheraton design in a simple horizontal case.

How many of these models can YOU identify? (Fig. 13 should be an easy one due to its appearance on a common record sleeve of the period.) For complete list of manufacturers and suppliers, see credits at the end of the text on page 9.

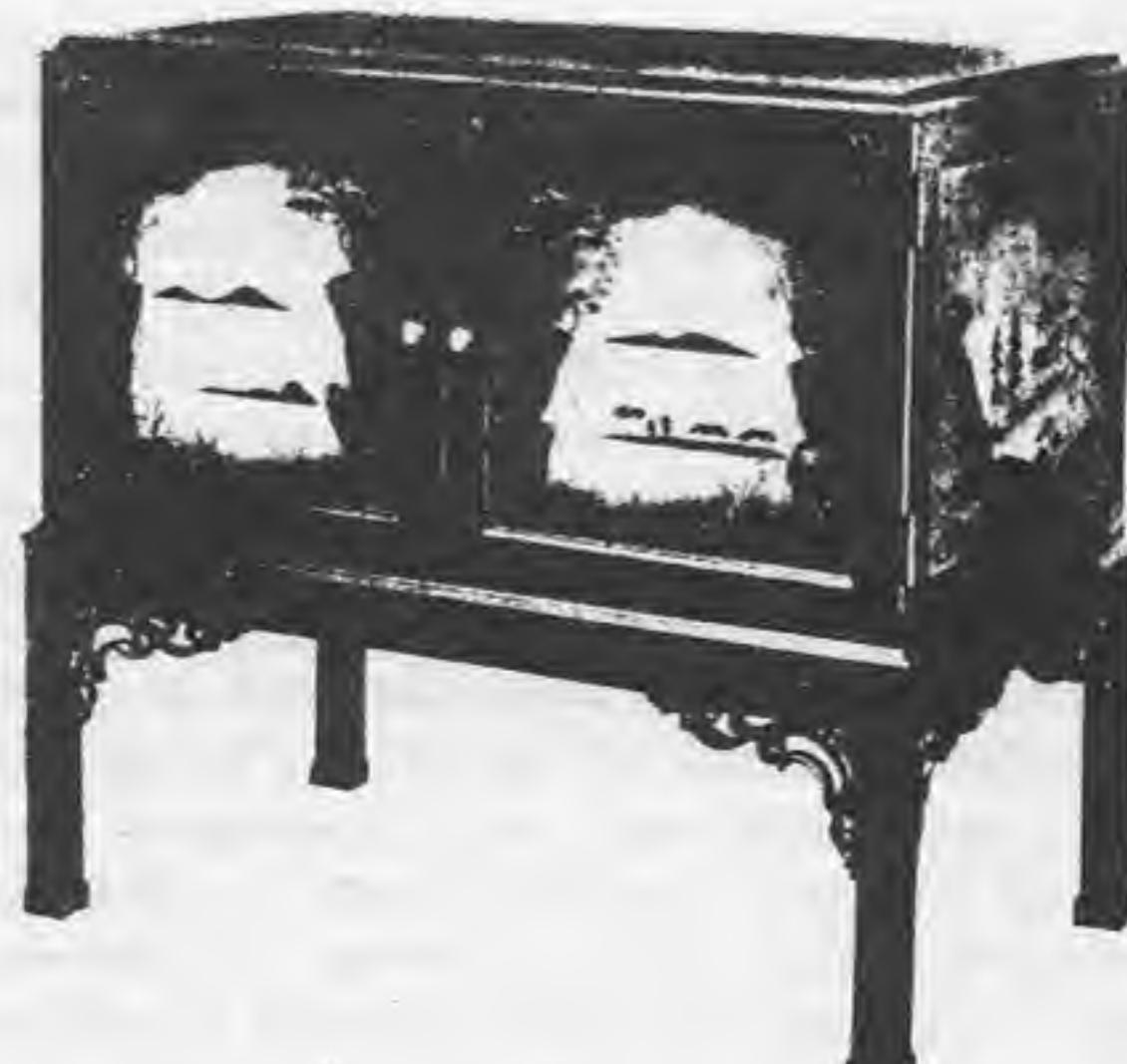


Figure 21. Elaborate horizontal case showing the use of decorative panels in the Chinese fashion.



Figure 19. Adaptation of William and Mary design in an inexpensive horizontal case.



mechanical arrangement, the sound horn is placed behind the fantastic circular carving at the centre. The panels to the right and left hold the records.

In Figure 11 the carved door on the left is made to open when the phonograph is in use and shut when not in use, to protect the instrument from dust and dampness. The door to the right opens on a small closet for keeping records, arranged at a convenient level for the hand.

Such works of art as these cases by Mrs. Cox may not accord with the namby-pamby interiors that so many of us tolerate as homes. But an inspiration for high ambitions is apparent in her curious, sumptuous and splendidly ornamental case designs. Such undoubted talent for industrial art deserves the prompt attention of instrument makers as a means of increasing the prestige of their machines. The time is coming for the automatic player industry when increased commercial rivalry will bring about the keenest kind of competition in case design between different manufacturers. Then the present condition of keeping production up to the demand will give way to a survival of the fittest in quality. To these will go the demand for quantity production. The makers of fine instruments have even now been taught that the cases in which they instal phonographs must not offend the eye. And the time is not far distant when they will realize that to hold securely their positions they must produce automatic players of characteristic and surpassing beauty. Any money that is expended today in developing better case designs for mechanical players should not be looked upon as an avoidable expense, or even as an investment for future profit, but rather as an inevitable necessity.

The manufacturer who fails to keep abreast with the popular trend in housefurnishing is apt to be penalized severely in years to come, finding his storerooms cluttered up with unsalable and

ill-patterned cases. As there are practically no mechanical restrictions placed upon the designer of cabinets for modern automatic instruments, it seems inexcusable that such cases should be of ungainly shape or unpleasing surface and color. Among American manufacturers the best results so far obtained have been along the line of period models. At the more popular showrooms these period models are displayed in sympathetic surroundings with oak paneling as a background, or with tapestries about and sufficient other furniture and furnishings to establish in the buyer's mind a sense of general style.

The Early Renaissance cabinet, Figure 12, is one of the most successful upright models now on the market. The doors unlock and open when the instrument is to be used, revealing elaborate decorative paintings on the inside.

In the horizontal case shown in Figure 15 the necessity for doors that open and shut has been eliminated by placing the sound horn behind the intricately carved and perforated panel of birds and flowers. This automatic player case is one of the handsomest to be found along Fifth Avenue, but the instrument is very hard to sell. Being large and rather unusual in design the conservative housekeeper hardly knows what to do with such a piece of furniture. A well sustained educational propaganda is therefore necessary to create in people's minds a definite and exact decorative ideal to which such a large and ornate piece of furniture will naturally correspond.

During former periods such men as the divine

Raphael and the opulent and gifted Rubens decorated the popular musical instruments of their day and arranged with skill the palaces of their patrons to make fitting backgrounds for the spinets, harpsichords and virginals they so skillfully and enthusiastically embellished. The collective energy and the educational force of this co-operation between the greatest artists and the best manufacturers of the sixteenth and seventeenth centuries elevated artistic taste and aesthetic judgment for countless thousands of European people. Co-operation of this sort between the vital forces of art and industry is even more important today than in the days of Europe's Renaissance. Manufacturers who like to create fine things often revile the general public because a large portion of our people do not possess good taste in furniture. That unfortunate portion of the public now afflicted with bad taste has never had a chance to acquire knowledge concerning the wonderful and untried happiness that may come to all of us through beautiful furniture and home furnishings.

It is the duty of all our manufacturers, artists and museum authorities to co-operate more closely and more effectively with each other in creating for the whole nation definite ideals concerning home furnishing. In this noble, useful and patriotic educational propaganda the makers of automatic players are in position to take a leading part.

For illustrations accompanying this article the author wishes to acknowledge the courtesy of the following: Figures 1, 2, 3, 5, 6, Thomas A. Edison, Inc.; Figures 4, 12 to 16, Columbia Graphophone Co.; Figures 7, 10, 11, Louise Cox; Figure 8, John Wanamaker; Figure 9, A. Kimbel & Son; Figures 17, 18, 19, Pathé Frères Phonograph Co.; Figures 20 and 21, Sonora Phonograph Corp.—Editor.



Figure 10.



Figure 11.

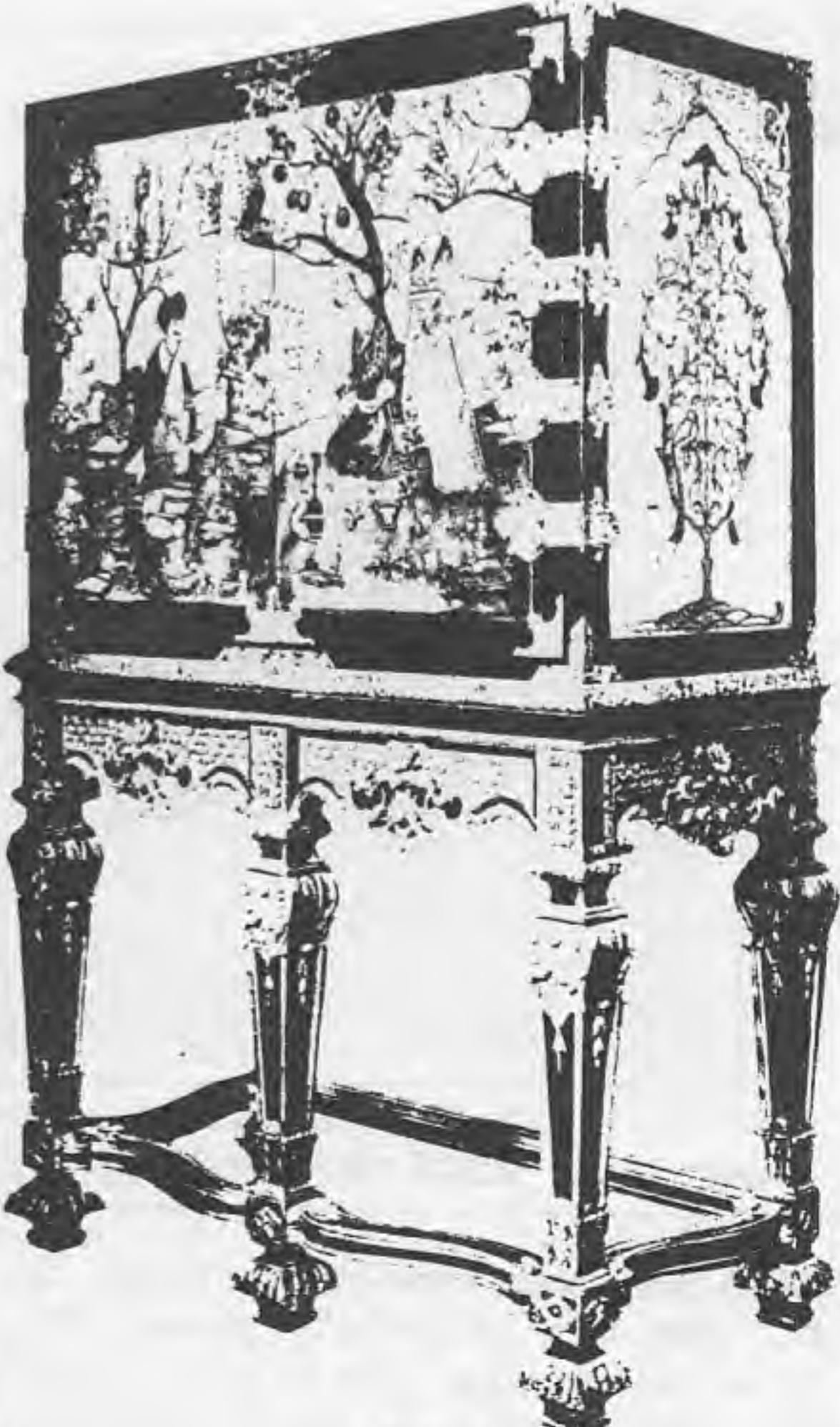


Figure 9.

Neglected Edison Diamond Disc Artists

Virginia Rea (a.k.a. "Olive Palmer")

by D. E. Ferrara

The marked improvements in radio transmission and changes in the early carbon and condenser types of studio microphones introduced many young recording artists to larger audiences throughout the Roaring Twenties and the Depression-filled Thirties. Artists such as Franklyn Baur, "The Original Voice of Firestone," Jessica Dragonette, Richard Crooks, John Charles Thomas, Lawrence Tibbett, Mary Lewis, Marion Talley, Frank Parker, and Frank Munn became household names as the nation listened attentively to its radio receivers. One such artist was the lyric coloratura soprano Virginia Rea, who was better known as Olive Palmer on radio.

Virginia Rea (pronounced "Ray") was born in Louisville, Kentucky. As a child, she was encouraged by her family to sing at church. In fact, she became soprano soloist at the First Methodist Church. Later, the artist attended Drake University, Des Moines, Iowa. While at college, she was overheard rehearsing several operatic arias, and she was assigned the title role in the college operetta.

After a brief study in France, the artist telephoned William Wade Hinshaw, then director of the American Opera Company, New York, and sang over the phone the "Shadow Song" from *Dinorah*. Miss Rea came to New York and started study under Sergei Klibansky. He told her not to imitate Amelita Galli-Curci and to develop her own voice along its own natural lines.

In 1922, Virginia Rea appeared in Baltimore as Gilda in *Rigoletto* with the Baltimore Opera Association. This was followed by a Pacific Coast tour connected with Brunswick recordings. Later that year, the artist spent the winter studying under Blanche Marchesi, daughter of the famed vocal pedagogue, Mathilde Marchesi (1821-1913), who taught artists such as Frances Alda, Emma Eames, and Dame Nellie Melba.



A Youthful Virginia Rea
(from the 1921 Brunswick catalogue)

Virginia Rea made her radio debut in 1925 at WJZ, New York. She was extremely successful, and in the course of a few months she became soloist on the Eveready Hour. Before the contract expired the artist was engaged for the Palmolive program. She became "Olive Palmer" and was billed as "The Olive Palmolive Girl."

She remained as soloist until 1932 when the program was discontinued. Other engagements followed quickly--six months on the Goodyear and Buick programs (1932-1934), eighteen months on America's Album of Familiar Music (1935-1936), and eighteen months on The Chevrolet Program (1936-1937). In addition, there were numerous guest appearances with General Motors, Show Boat, Hit Parade, Magic Key, Smith Brothers, Paul Whiteman, and Radio City Party programs.

After 1937, however, nothing is known about this charming soprano. Years later, famed recording artist Lewis James, in an interview with Jim Walsh, stated that she had a poor marriage and, with her career finished, died of a broken heart. It seems this statement came from a poor script of a radio soap opera. It is possible, however, that Virginia Rea could still be alive. Granted, she would be well over eighty years old. Any information about this artist would certainly be appreciated from any of the readers.

A Discography Perspectus

Virginia Rea recorded for Edison, Brunswick, Columbia, and Victor. It was the Brunswick Company, however, that best utilized her creative talents. She appeared for over six years on Brunswick and recorded everything from operatic arias and art songs to popular duets with Franklyn Baur. Her label status varied with the compositions. She appears on green and gold labels for the operatic and art songs, purple label for standard English ballads, and black label for art songs and operettas. As the main lyric soprano, she also appeared in numerous vocal ensemble recordings including the Brunswick Light Opera Company, the Gaiety Musical Comedy Chorus, and a series of twelve-inch recordings with The Merrymakers, better known on Victor as The Revelers.

She was a staff recording soprano for Columbia. She appears with the Columbia Light Opera Company in 1926 and 1927. She recorded only one duet: "Like You," Columbia 1035-D with Franklyn Baur, tenor.

She was a staff soprano with Victor; however, she made one Red Seal, "Indian Love Call," Victor 4027. She was utilized in numerous vocal ensembles including the Eveready Hour Group, and soprano soloist in Victor's first electrically recorded set of Victor Herbert compositions. Album C-1, recorded in 1926, captured the excellent acoustics of the First Baptist Church, Camden, New Jersey, as well as the excellent musicianship on Nathaniel Shilkret in presenting such a showcase of talent. A large orchestra was used and select artists from the Victor company's catalogue made for an historical occasion. Miss Rea may be heard in Gems from "Babes in Toyland," "The Red Mill," and "Sweethearts."

The Edison Discography

Virginia Rea signed a contract with the Edison company in August, 1919. Four separate sessions resulted in four published titles. It is interesting to note that the repertoire chosen was not a standard Edison practice: three vocal waltzes in Italian and one Victorian ballad in English with chorus. No doubt the company was looking for young talent and the catalogue needed a stronger support from a lyric-coloratura soprano. It is true that the Edison company had in 1918 recorded the Australian coloratura soprano Stella Powers, known as "The Little Melba," in a brilliant series of recordings; nevertheless, an unknown Virginia Rea appeared before the recording horn on August 4, September 3, 22, and 29, 1919.

The artist was invited back to Edison in September,

1928, to record a series of vocal waltzes in Italian and English. Yet, only two titles were published. The company was planning, no doubt, on issuing a series by Miss Rea under the name of Olive Palmer on the new lateral process; however, by September, 1929, the company was no longer planning to issue large amounts of recordings. As listed from the master files at the Edison National Historic Site, both 10 and 12-inch recordings were made. Vertical-cut and lateral-cut recordings were made at the same sessions.

The discography lists the matrix number, title of composition, recording date, Edison Diamond Disc number the unpublished Edison lateral-cut numbers, and any general comments from the master files.

6896	Se Saran Rose (The Melba Waltz)(Arditi)	8-4-19	80731
6923	La Zingarella (The Gypsy)(Di Gioia)	9-3-19	80524
6940	La Capinera (The Wren)(Benedict)	9-22-19	80705
6947	Goodbye, Beloved, Goodbye (Sampson) (with chorus) dubbed onto Blue Amberol 3919 (originally "Rejected by Edison" and later "Passed")	9-29-19	80746

The first published selection was matrix 6923, issued in June, 1920; 80705 appeared in December, 1921 and remained in the catalogue until 1924; 80731 appeared in 1922 and 80746 in 1923.

The selections reveal a light, charming, lyric-soprano with little vibrato. The voice is well-recorded; however, the slow tempos through the vocal waltzes tend to limit the interpretation. In fact, the Melba Waltz is rather dull. The phrasing is poor and the words mean nothing to the soprano. Compare Stella Power's version on Edison 80684. The music certainly comes to life and is totally exciting. The best version of this waltz is by Melba on Victor (Melba recorded the waltz on three occasions: 1904--95019; 1907--88076; 1910--88076 & 6220.)

La Zingarella is a musical novelty to all the record catalogues - a typical piece to demonstrate the virtuosity of the coloratura. Miss Rea's version is nice, yet no fireworks,

and the waltz is simply presented. Slow tempos and weak Italian do not help the interpretation.

La Capinera is a 19th Century show piece. It was popular with Amelita Galli-Curci. In fact, she made a beautiful acoustic version of the piece. Rea's version, again, is simply singing. No doubt nerves before the horn would make for this slow and rather labored effort.

The last issued Edison recording under Rea's name, "Goodbye, Beloved, Goodbye" is a typical Victorian ballad. Sung well enough, but the text and music call for nothing special.

Overall, the four selections are worth having; however, the bloom in Virginia Rea's voice is evident (as well as a better recording artist) in the two published electrical vertical-cut recordings nearly a decade later under the name of Olive Palmer.



Virginia Rea

Vertical Matrix	Title	Recording Date	D.D. Number	Lateral Matrix	Notes
18713	Italian Street Song (Herbert)	9-10-28	N-418	"Passed"	
18714	Kiss Me Again (Herbert)	9-10-28	N-419	"Passed"	
18847	Voci di Primavera (Strauss) (repeats for lateral recordings on 7-15-29 and 8-23-29--all "rejected")	11-1-28	N-542	(12-inch lateral)	
18853	On the Beautiful Blue Danube (Strauss) (repeats for lateral recordings on 7-15-29 and 8-23-29--all "rejected")	11-1-28	52633	N-551	(12-inch lateral)
18946	Faust: Jewel Song (repeat 9-16-29 "rejected")	12-14-28	N-637	(12-inch lateral)	
18948	Romeo et Juliette: Waltz ("passed" but, of course, never issued)	12-17-28	N-639	(12-inch lateral)	
18972	Indian Love Call (lateral recordings 7-8-29 "rejected.")	12-28-28	52633	N-663	(10-inch lateral)
18973	Giannina Mia (lateral recordings 7-8-29 and 10-13-29 all "rejected")	12-28-28-	N-664	(10 inch lateral)	
---	Glow Worm	5-7-29	N-880	"B-OK"	
---	A Kiss in the Dark	5-7-29	N-881		
19319	Martha: Last Rose of Summer	7-26-29	N-1043	(10-inch lateral)	
19320	Coming Thru the Rye	7-26-29	N-1044	(10-inch lateral)	
---	La Capinera (the Wren)	8-8-29	N-1065	(10-inch lateral)	
---	When I Was Seventeen	8-8-29	N-1066	(10-inch lateral)	
---	Il Bacio (The Kiss)	9-13-29	N-1130	(12-inch lateral)	
---	Lo! Here the Gentle Lark	9-16-29	N-1131	(12-inch lateral)	

The only published Diamond Disc from the 1928-29 sessions (number 52633) is a beautifully recorded record. The phrasing is clean and the vocal feeling for the music is evident throughout. Safe to say, collectors can only guess at the unpublished material. Several selections appear on Brunswick acoustic and electrical recordings.

(Readers can contact Dennis Ferrara at 1172 Normandy Terrace, Flint, MI 48504.)

WILLARD ROBISON AND HIS PIANO: THE COMPO RECORDINGS FOR PATHÉ

by Brian G. Boyd

Introduction

The purpose of this article and discography is to document the vocal and piano recordings of Willard Robison which were made for the Pathé Phonograph and Radio Corporation of New York by the Compo Company of Lachine, Montreal, Canada during the period July 1926 to August 1927.

Willard Robison was a unique talent in American popular music. His vocal recordings have not previously been systematically documented in discographical publications, and it is hoped that this article will help to rectify that situation.

My thanks go to Jim Kidd, Kenn Klemann and Joe Lauro for information and assistance in documenting the issued recordings.

Biographical background

Willard Robison was born in Shelbina, Missouri on September 18, 1894. He died in Peekskill, New York on June 24, 1968. Robison was a prolific composer, arranger, vocalist, pianist and dance band leader, active primarily in the 1920's and 1930's although he remained in the business at least until the 1950's. His compositions were strongly influenced by blues, folk and spiritual music, and his orchestral arrangements often had a symphonic touch, notably in his use of strings and the inclusion of such instruments as the oboe. Perhaps his best known work is the eight part "American Suite" which he composed in the 1920's.

Willard Robison's Deep River Orchestra was widely featured on radio and made numerous dance band recordings in the mid- and late 1920's for the Pathé Phonograph and Radio Corporation. Many of these recordings feature the Deep River Quartet or Quintet as vocalists. In addition to his dance band recordings, Robison recorded numerous vocal sides, first for Pathé and later for Victor and Columbia (including Columbia's dime-store labels, Velvet Tone, Harmony and Diva).

Robison's vocal and piano recordings for Pathé

Willard Robison did not record as vocalist on any of the dance band recordings which his Deep River Orchestra made for Pathé. Instead, he made a separate series of vocal recordings, accompanied by his own piano, which were released on the Pathé Corporation's Pathé and Perfect labels. Between 1926 and 1928, when he left Pathé for Columbia Records, he recorded over forty vocal selections for issue on the Pathé 32000 and Perfect 12000 vocal series, as well as several piano solos. Many of the songs he recorded were his own compositions. The large majority of these sides were recorded for Pathé by the Compo Company of Canada, using its New York recording studio, between July 1926 and August 1927. Besides Willard Robison, other Pathé artists who recorded at the Compo studio include Annette Hanshaw, Sam Lanin and Willie Creager.

When the first of these recordings was made in

mid-1926, the Pathé company, like other small U.S. record companies, was facing a major competitive threat from Victor, Columbia and Brunswick, all of which had recently converted from acoustical recording to the new and technically superior electrical recording process. Small companies like Pathé were hard pressed to make the conversion, due to high costs and their lack of technical capability. As a result, Pathé turned to the Compo Company of Canada, which had a recording studio in New York equipped for electrical recording. Compo was able to provide a steady supply of electrical matrices to Pathé as well as Gennett while these companies equipped their studios for electrical recording during late 1926 and early 1927.

The Compo Company of Canada, Limited

The Compo Company of Canada, Limited, with facilities located in the Montreal suburb of Lachine, Quebec, played a unique role in the Canadian record industry from the 1920's to the 1950's. It was the only significant independent record company operating in the country during most of this period.



The company was founded in 1918 by Herbert Berliner, elder son of record industry pioneer Emile Berliner. In 1921, when corporate differences resulted in Herbert Berliner leaving the vice-presidency of his family's company, the Berliner Gramophone Company of Canada, he set out to make Compo an important presence in the Canadian record industry, competing directly with the Berliner Gramophone Company and other Canadian phonograph interests. Herbert Berliner's younger brother Edgar, who had gained full control of the Berliner company after Herbert's departure, sold the Berliner Gramophone Company to American Victor in 1924, resulting in the creation of the Victor Talking Machine Company of Canada. After the takeover of the Berliner Company by Victor, only Compo maintained a regular program of recordings by Canadian artists for the domestic market. In addition, Compo pressed and distributed the products of a number of smaller American record companies in Canada.

Herbert Berliner was a skilled recording engineer as well as an astute entrepreneur, and his company was able to record and issue its first electrical recordings in the spring of 1925, in direct competition with Columbia and Victor. Berliner was a frequent visitor to the United States and had close ties with executives in various U.S. record companies. From time to time, he also brought various American artists to Montreal to make recordings for issue on Canadian labels. The existence of Compo's independent New York studio, equipped for electrical recording, allowed Berliner to profit from Pathe's conversion to electrical recording during 1926-1927.

Compo's New York recording studio

Compo established its New York recording studio in 1923 to record black artists for its Ajax label, a race label which Compo manufactured for sale in the United States between 1923 and 1925. Recording engineers were sent from Montreal as required to supervise the New York recording sessions. The studio was located at 240 West 55th Street in New York City and remained in operation after the Ajax label was discontinued in 1925. It was equipped for electrical recording early in 1925, remaining in use until mid-1927 when Compo closed it and brought the equipment back to Montreal.

Notes on the discography

The discography which follows has been compiled from a variety of sources. Compo's original recording ledgers, which are part of the Recorded Sound Collection, Music Division, National Library of Canada, in Ottawa, Canada, constitute the primary source of details on matrix numbers, titles and takes recorded, and recording dates. Unfortunately, the ledgers do not provide any information on what titles or takes were actually issued. As a result, the most difficult task has been documenting the issued titles. This information has been gathered from copies of the records in various private collections as well as certain documentary sources (see bibliography). There are undoubtedly additional issues to the ones shown. However, the scarcity of the Pathe and Perfect vocal series has made documentation of titles issued in the U.S.A. a difficult task. The Compo issues are even rarer, and only limited information has been obtained on titles issued in Great Britain on Pathe Actuelle.

The following notes provide a brief guide and introduction to the discography.

- a) All titles are performed by Willard Robison, vocal and piano, except as noted. A notation has been made beside titles composed by Willard Robison when known.
- b) Recording dates are taken from the Compo ledgers. In some instances, the ledger entries are incomplete and the recording dates are uncertain. For these items, approximate dates are given based on entries preceding and following the ones in question.
- c) Where there is inconsistency in a song title between the ledger and the issued recording, the title is shown as on the issued recording.
- d) Titles issued on the Canadian Domino label are credited pseudonymously to "Whispering Jim Brown".

- e) Titles shown as "Rejected" are shown as such in the ledgers. The ledgers are not consistent in providing this information, however. Titles shown as "Rejected(?)" are not shown as such in the ledgers, but no issues have turned up to date.
- f) Compo assigned matrix numbers in its regular E-2000 series for most of these recordings. Some of the later sides, however, were assigned regular Pathe matrix numbers and are entered as such in the Compo ledgers.
- g) Whenever possible, matrix numbers and takes have been confirmed by inspecting issued copies of the records. Unfortunately, in the latter part of 1926, Pathe began to press its records with an indented or sunken label, which obliterated the matrix number and take which was usually handwritten into the surface under the label. Depending on when they were pressed, some of the Pathe and Perfect issues exist in both a sunken label and a flush label variety. The Compo issues all have sunken labels, but in some instances the matrix number and take are handwritten in the surface around the label. English Pathe Actuelle issues have flush labels and sometimes provide the matrix number and take even though these details may not be visible on the equivalent U. S. issue.
- h) Takes shown for issued titles are those actually identified from visual inspection of the record, unless otherwise noted. Where no take is shown for an issued title, the information is not visible on the record or it has not been possible to examine a copy.
- i) Additional takes to the ones shown were probably issued. Alternate takes on Pathe/Perfect were a common occurrence during this period, and the ones shown in the discography represent only those which have turned up so far. In addition, although only one instance has been found to date of the Canadian issue using a different take from the U. S. issue (see mx. E-2628), there are likely others. It appears that it was standard practice for Compo to keep one take and provide the others to Pathe. For example, there are ledger notations against some entries such as the following: "We have A. Get Rose's best and compare". (Herman Rose was Pathe's A&R man).
- j) Labels on which titles were issued are as follows:

U.S.A.	- Pathe (32000 series) - Perfect (12000 series) - Supertone (32000 series)
Canada	- Apex (700 and 26000 series) - Starr (23000 series) - Domino (21500 series) - Lucky Strike (24500 series)
Great Britain	- Pathe Actuelle (11000 series)
- k) As far as can be determined, Compo's role was limited to making the master recordings, which were then supplied to Pathe to manufacture the finished product for distribution and sale in the United States and abroad. Compo apparently retained rights to press these recordings in Canada, since many of the titles appeared on its Apex and Starr labels as well as Compo budget labels such as Domino and Lucky Strike.

WILLARD ROBISON and His Piano: The Compo recordings for Pathe

		New York, November 25, 1926	
E-2463-A, B	Deep River Blues	Pathe 32201 Pathe demonstration record (unnumbered) ¹ Perfect 12280 Perfect demonstration record	Pathe 32225 Pathe Actuelle 11394 Perfect 12307
E-2464-	Music of a Mountain Stream (comp. WR)	Apex 781 ²	Pathe 32228 Perfect 12307 Apex 795
			Pathe 32225 Perfect 12304
		New York, ca. July 28-29, 1926	New York, December 14, 1926
E-2474-A	The Birth of the Blues	Pathe 32201 Pathe Actuelle 11394 Perfect 12280 Starr 23065 Apex 775	Pathe 32232 Pathe Actuelle 11416 Perfect 12311 Apex 26007 Starr 23090
E-2475-A	Lonely Acres in the West (comp. WR)	Pathe 32206 Perfect 12285 Apex 782	Pathe 32232 Perfect 12311 Apex 26005
E-2478-B	The Devil is Afraid of Music (comp. WR) ³	Pathe 32206 Perfect 12285 Apex 782	Pathe 32239 Perfect 12318 Supertone 32239 Apex 26014
		NOTE: Mxs. E-2476 and E-2477 are tests by Annette Hanshaw.	
			E-2627- What's the Use of Crying?
E-2520-A	Mary Lou	Pathe 32208 Perfect 12287 Apex 775 Starr 23065 Domino 21550	Pathe 32243 Pathe Actuelle 11416 Perfect 12322 Apex 26019
E-2521-B	Why Do Ya Roll Those Eyes?	Pathe 32208 Perfect 12287 Apex 781	Pathe 32239 Perfect 12318 Supertone 32239 Apex 26007 Starr 23090 Domino 21585 Lucky Strike 24541
			NOTE: Song title as "That G String Melody" on Apex, Starr, Domino and Lucky Strike
E-2563-B ⁴	I'd Love to Call You My Sweetheart	Pathe 32215 Pathe Actuelle 11309 Perfect 12294 Apex 794	New York, December 15, 1926
E-2564-B ⁵	Hugs and Kisses	Pathe 32215 Pathe Actuelle 11309 Perfect 12294 Apex 794	Pathe 32243 Perfect 12322
			Pathe 32287 Perfect 12366 Supertone 32287

E-2631-	Beale Street Blues	Pathe 32262 Perfect 12341	New Hampshire Highway (comp. WR) Just a Memory	Pathe 32305, Perfect 12384
E-2632-A ⁷	Music of a Mountain Stream	Pathe 32262 Perfect 12341	Blue River Deep Elm (comp. WR)	Pathe 32308, Perfect 12387
			In the Sing Song Sycamore Tree I'll Have the Blues 'Til I Get to California	Pathe 32333, Perfect 12412
107505-1	Muddy Waters	Pathe 32258 Perfect 12337 Supertone 32258	In the Evening Lou'siana Lullaby	Pathe 32363, Perfect 12442
107506-1,2	Following You Around	Rejected(?)		
107507-1	I'll Always Remember You	Pathe 32258 Perfect 12337 Supertone 32258		
107508-1,2	Mobile Mud (comp. WR)	Rejected(?)		
			New York, ca. August 22, 1927	
E-3010-1	In the Morning (comp. WR) (piano solo)	Rejected(?)		
E-3011-1,2	A Letter from Dixie (comp. WR) (piano solo)	Rejected(?)		
E-3012-	In the Morning (comp. WR)	Pathe 32302 Perfect 12381		
E-3013-1,2	A Letter from Dixie (comp. WR)	Rejected		
E-3014-	My Kind of Blues (comp. WR) (piano solo)	Pathe Actuelle 11516		
E-3015-	Jubilee (comp. WR) (piano solo)	Pathe Actuelle 11516		
E-3016-	Page Mr. Handy (comp. WR)	Pathe 32302 Perfect 12381 Apex 26077		
E-3017-	It Won't Be Long Now	Apex 26077		
			<u>Non-Compo vocal recordings by Willard Robison on Pathe/Perfect:</u>	
			The following titles by Willard Robison were issued on Pathe/Perfect ca. 1926-28 but have not been located in the Compo ledgers. All were likely recorded by Pathe itself. Recording dates and matrix numbers are not known.	
	Sometimes I'm Happy Lazy Weather	Pathe 32274, Perfect 12353		
	Cottonfield (comp. WR)	Pathe 32287, Perfect 12366		
	NOTE: This item is coupled with a Compo master, E-2630 (St. Louis Blues), recorded December 15, 1926			



Fig. 1 - Perfect Demo (see note 1)



Fig. 2



Fig. 3 (see note 2)



Fig. 4



Fig. 5 (see note 3)



Fig. 6 - English Pathé-Actuelles used a somewhat older label style



Fig. 7



Fig. 8 - Domino's pseudonym for Robison

BELLOW: Typical Compo ledger entry. This is the first Willard Robison recording which appears in the ledgers. Note the technical details ('Mike slightly turned'; 'lid raised $\frac{3}{4}$ "'), 'Charge Pathé,' and Robison's address in the margin!

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Rec. No.	<u>E 2463</u>	Cat. No.	<u>July 22</u>	1926
Selection	<u>Deep River Blues</u>		<u>Change Path</u>	
		Dance		
Accompaniment				
Artist	<u>Willard Robison</u>		<u>McGraw 90-My C-Tel Line 9540</u>	
Comp.	<u>W.C. Handy</u>	Pub.	<u>Holiday</u>	
S. B.	<u>N.B.</u>	Horns	<u>Hilton 24 Y.</u>	Wax
Remarks	<u>1 1/2</u>	Pt 110 - 125 on each track	<u>1 1/2 in diameter</u>	<u>1 3/4"</u>

A phonograph to play your electrically recorded Willard Robison records! Montreal Daily Star, October 29, 1926

Anouncing The Apex Electrophonic

-a phonograph which interprets the very soul of music

We have perfected a phonograph that will give every note of the musical scale its full value whether in the lowest bass or highest treble without the slightest "blare." The Apex Electrophonic is new — entirely new. There is nothing with which to compare it except the performance of the artists themselves. The new Apex Electrophonic captures everything and misses nothing. The bass is deep, sonorous. The high notes brilliant, expressive. Tones that were formerly unheard are now caught and reproduced with a naturalness that is positively startling, even the spoken word has the breath of life.

To hear is to believe — Whether you own a phonograph or not do not fail to hear this marvellous creation. You can expect the thrill of a lifetime. We guarantee you will not be disappointed.

The Apex Electrophonic is the one instrument which makes true musical

THE COMPTON COMPANY LIMITED, LACHINE, P. Q.

114

X E P A



Willard Robison

Whispering Baritone

is now singing exclusively for Apex Records. For his first record he has chosen two popular songs which are superbly enunciated. Both have catchy melodies, sung to the accompaniment of the piano. This is a record which should appeal to the most fastidious.

MARY LOU WILLARD
THE BIRTH OF THE BLUES

THE A P E

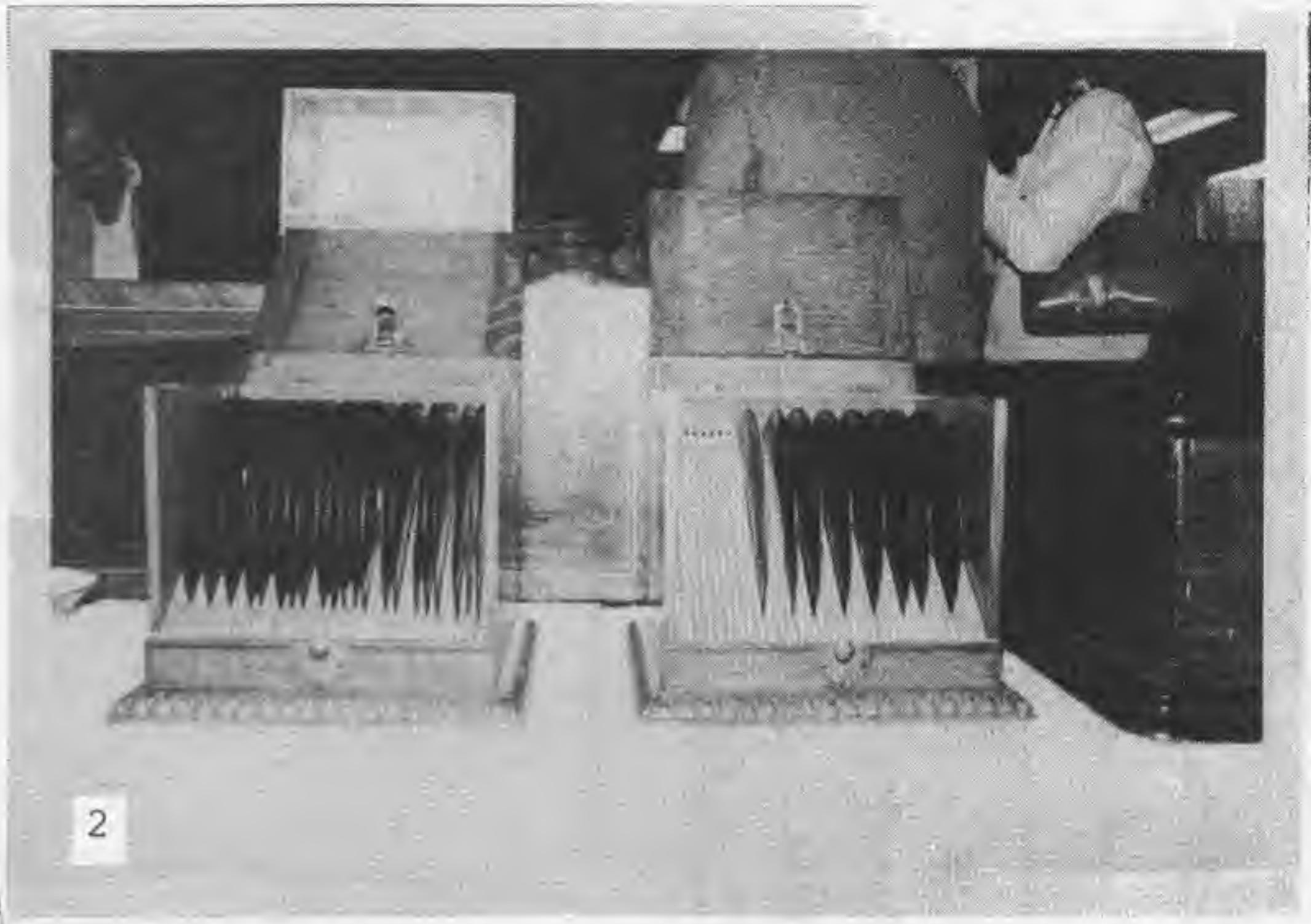


Annette Hanshaw

Society Entertainer Is now recording exclusively for Apex Records. She has an inimitable style of "putting over" her songs that is all her own. Never before has a female voice been so realistically recorded on any phonograph record.

Another Pathe artist whose early sides for Pathe were made in Compo's N.Y. studio. Montreal Daily Star, October 8, 1926.

East . . .



Scenes from Lynn Bilton's show
in Cranford, New Jersey

1. School model Victor Orthophonic
2. A pair of carrying cases for 7" records, complete with Berliner records!
3. Glass-sided Zonophone
4. Aaron Cramer and display
5. Paul Kocher and display



Long-time GRAPHIC reader Leo Hirtz



Views of a Union, Illinois show
(Photos courtesy of Gary Stevenson)

...Meets West

Vintage Vignettes

by David Milefsky

"A Few Words for Beginners and Other Random Thoughts"

Vignette #6 might well begin..."May the inspiration of the early machines be with you always and their tone be filled with music, mirth, and joy with great Morning Glory."

No, I didn't just this instant return home from a religious service and, having heard a heavenly benediction, decide to borrow from it in order to catch your eye. Actually I was motivated to browse through my collection quarters early one morning recently, not so much to play records or lubricate a certain talking machine, but rather because an exceptionally bright and clear winter sun had greeted me up from a good night's rest. I knew that I was provided with a relatively rare opportunity to gaze upon my hornful lair with the aid of scintillating natural light which beamed through the two windows. But first I was forced to descend to the kitchen in order to arm myself with a mug of hot aromatic freshly brewed coffee. This habit I acquired years ago when my mother, in order to placate me, would occasionally tinge the contents of my milk glass with just enough of the dark potion to color the white substance to a high tan. In those grammar school days I didn't have fifteen hundred cylinders. No, just about twenty of them with one machine to bring them to life and homework to turn in five days out of seven.

But getting back to the here-and-now; since I was in the kitchen anyway, I took it upon myself to perform another important duty, and that was taking the few minutes to feed the two dogs and several cats who were peering in at me from the side porch. Satisfied with food and fresh water, the friendly beasts went about their business while I went up to the third floor. Once inside the collection room, I checked the temperature of my grandfather's thermometer which he used to employ in his cheese-making business. I was glad to have access to that handy little heirloom and quizzically wondered what Grandfather would think if he knew that I was making great use of it to determine a temperature setting to help prevent a mold of an entirely different kind from developing. Pleased with its reading of about sixty-seven degrees F, I gradually adjusted to the silence of a place quite capable of a grand cacophony. The morning sun did not let me down. One machine after another flooded with memories of how each one was acquired, when, where, from whom, and finally, for me, the greatest consideration of all: WHY? Why indeed? Suffice it to say I enjoyed that first hand cranked instrument of mine which would render entertainment during an electrical storm and, moreover, give pleasing results without anyone's help or permission. What more could a musically, mechanically and historically inclined eight year old ask for? That same Edison "Fireside" is with me to this day and thirty-three years later, surrounded by many more machines and records, gives very good service from good care. I hope that this last testimonial will give inspiration to budding collectors who may have had their eyes turned toward "greater expectations" in machines, such as a combination Triumph, an Opera, or any of the higher priced outfits which may or may not play to the listener's satisfaction relative to the money spent. But again, for the beginning collector, allow me to suggest a bit upon disc machines. I have found



Sunday, February 4, 1962. David poses at age 14 with his original "Fireside."

that certain of my disc recordings in excellent condition may best be reproduced upon an electrical setup. Naturally there is significantly less damage to the records' grooves when a minimum of pressure is exerted from the tone arm. Therefore I would advise great discretion before playing a "Mint" record, especially a rare one, on any early machine, and conversely, records which are in fair or poor condition might be better understood and enjoyed upon well regulated ancient units.

A slightly different matter comes to mind now. I am assuming that the "reasonable beginner" collector, if there is such a thing, and I certainly wasn't, will take full advantage of the several fine books dealing with the subject of machines, their care, construction, etc. (See previous Graphic book reviews for information thereon.) How I wish that such publications had been available twenty-five years ago!

Let's now consider some possibilities, especially for those who insist on having an outside horn disc player which, when properly set up, plays well, but is not overly expensive. My prime such favorite, after all these years of cranking up, is the Standard Model A. This machine, produced by Columbia for the Standard Talking Machine Company of Chicago, is a wonder in disguise. And don't let that half inch center stud fool you! Simply remove the original turntable and pop on a compatible one of ten-inch diameter, with a regular sized stud, take it out on the porch of a summer's evening and let the good times roll! The beauty of this little gem is that the rear mount horn swivels a full 360 degrees and this is great fun in itself. Try it sometime. As for weight, its inherent lightness is a true relief, and with a good spring it should play a 12" record on one winding. With its original small eight petal horn, the bell of which hardly overshoots the front of the cabinet, the machine probably ranks as one of the most compact little dandies, all things considered, in the old horn type lateral disc line. There are other units which utilize the same parts (basically a Columbia Type AJ motor) but different cabinets of varying rarity. Nevertheless, I have always been in awe of how many of those half-inch center stud machines were distributed!

Now that I have armed you with a Fireside for the two and four-minute cylinders and a Standard Model A disc machine, please proceed with caution as you go out to conquer the world. After all, you just might end up purchasing an Edison Diamond Disc or a machine to play Pathés, or even an Amberola of some type. However things go, take your time, ask questions, and look around. You shouldn't have to pay an arm and a leg in

getting started with what my pal, Jerry Donnell, vehemently describes as "an insatiable addiction"!

In my original conception of this column, devised and originated exclusively for The New Amberola Graphic, my mind was set upon relating interesting anecdotes which I hoped would meet the approval of a reasonable segment of its readers. My policy, if I could call it that, was at first directed towards satisfying myself, a semi-dyslexic no less, in becoming a published writer, expounding on items other than discographical information. The latter area I leave to researchers of such admirable inclination and whose good work, in turn, gives me great pleasure in reading. As time went on, however, I was forced to realize that the anecdotes would necessarily have to turn, on occasion, from accounts of phonographic pioneers to other plots in our seemingly inexhaustible field in order to keep this small section going. A prime reason for such a turn of events is that the huge majority of my favorite record makers have long since turned to dust and in such a reflection I'll pause momentarily in justified praise for the work of our old friend, Jim Walsh, whose writings I will always treasure, not only in content, but in format.

I therefore beg your indulgence as I take the liberty to half think out loud and not mourn so much for what is past but to attempt to construct what I hope will result in a renewed policy, which I hope will provide for more interesting subject matter in the future. But before turning my ideals toward that somewhat nebulous or at least mysterious place before us, I wish to thank those readers who kindly thought to send notes, letters, telephone calls, epistles, Hallowe'en cards, personal visits and other bits of good cheer to me as well as to our editor throughout the past year or so. I welcome any ideas you might have for discussion in this column and will answer all correspondence.

— D.M.

David Milefsky can be contacted at Rt. 1, Box 48-A, Boyce, Virginia 22620.



The phonograph for all occasions. David as "Mr. Piggy" with his Standard Model A, Hallowe'en, 1986.

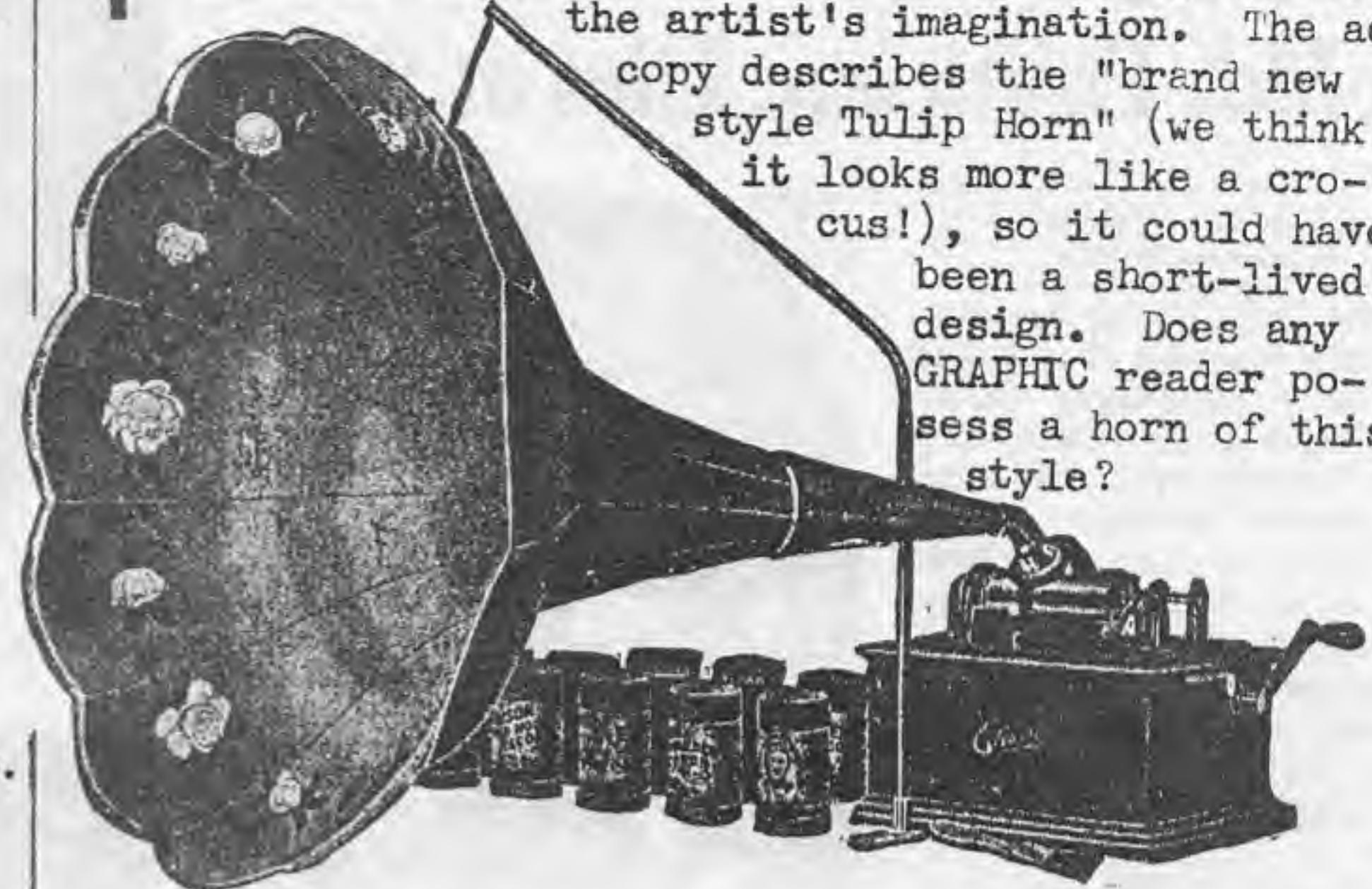
Coming in the GRAPHIC...

- "Ragtime Temple Bells" (Part 3)
- More "Off the Record"
- "Phonograph Forum"
- Emile Berliner's 1888 Gramophone paper
- National Music Lovers (concluded this year??)
- Etc., etc.

Curiosity

Corner

The illustrations for this season's "Curiosity Corner" come from a Frederick Babson advertisement for November, 1907, furnished by reader R. J. Wakeman. Note the curious shape of the horn! We wonder if there really was such a shape as this, or if it was just the figment of the artist's imagination. The ad copy describes the "brand new style Tulip Horn" (we think it looks more like a crocus!), so it could have been a short-lived design. Does any GRAPHIC reader possess a horn of this style?



HERE & THERE

The Association for Recorded Sound Collection's annual conference will be held this year in Toronto, Ontario from May 25 through May 28. A variety of topics is planned and very affordable housing has been arranged at University of Toronto facilities. For more information, it would be best to contact Richard Perry (who is in charge of local arrangements) at Cold Mountain Farm, RR 1, Marlbank, Ont. KOK 2L0. And for more information about ARSC, write Phillip Rochlin, P.O.Box 10162, Silver Spring, MD 20904.

Congratulations to reader David Hamilton, who made his debut on national radio this past February on an intermission featuring during a Saturday afternoon Metropolitan Opera broadcast!

Finally, do you have a Canadian "McLagan" phonograph? If so, Bill Bryant has something he'd like to pass on to you. Write him at 1046 Congress Street, Portland, ME 04102.

OBITUARIES

Washington Post, December 5, 1987

Brooke Johns, Vaudevillian, Ex-Md. Politician, Dies at 93

By Eugene L. Meyer
Washington Post Staff Writer

Brooke Johns, 93, an irrepressible former superstar of vaudeville who was a Montgomery County commissioner in the 1940s, died Dec. 3 of cardiac arrest at his home on the outskirts of Olney.

Mr. Johns was billed as "Six-foot-three and Oh! So Different" during his vaudeville days, and he was world-renowned for his vitality, his nasal voice and his banjo. Almost to the end, he retained a strong voice, a firm handshake and a quick sense of humor.

He retired at the peak of his show business career in 1930 to a farm 18 miles from the White House and eventually converted much of the land into the Brooke Manor Country Club. As the suburbs moved northward, the 207 acres he owned were widely sought after by developers, but he rejected many offers.

Last month, he and his family finally agreed to sell all but their 17-room home and surrounding 20 acres to a Rockville real estate development firm.

Hired in the 1920s to draw crowds to theaters where movies had not yet achieved the popularity of the live stage, Mr. Johns was a coast-to-coast celebrity, a star of Ziegfeld's Follies and a Victor recording artist whose likeness appeared on the front of a hundred songbooks. Among the stars he knew well were W.C. Fields, Eddie Cantor, Paul Whiteman, Al Jolson and Will Rogers. Into his nineties, he was still entertaining, singing and plucking his banjo. He performed last year at a scholarship benefit for Montgomery College.

Mr. Johns, whose great-great-grandfather was said to have performed the last rites of the Episcopal Church for George Washington, was born in Georgetown on Christmas Eve, 1893. His father worked in a grocery store there at a time when half the houses lacked indoor plumbing and people walked to public pumps for water.

After being expelled from Georgetown Prep, which finally granted him a diploma this year, he left home at the age of 15 for New York, where his career got off to a rocky start. After Navy service in World War I, he was discovered in Florida by a New York producer who brought him to Broadway.

For several years, he performed with the diminutive singer Ann Pennington, but he wed Hazel Barnsley, a country girl from Montgomery County. They were married 62 years and had six children.

After retiring from the stage, he



BROOKE JOHNS

owned a restaurant in Georgetown and opened a nightclub and tea room in the farm's former dairy barn. It catered to congressmen and society people but closed during World War II when gasoline rationing cut down on country driving.

As the Republican chairman of the county commissioners in 1946, he warned against tacky postwar development. He also served as a state racing commissioner, bought and sold real estate, hosted a local TV show for children and performed benefits for schools and nursing homes.

"I never wanted to be a doctor or lawyer or bank president or congressman or senator," he said. "I could've stayed in politics, but it was disgusting to me.... It's a wonderful life after you get to be my age," he said in March.

Brooke and Hazel Johns lived in their 1920s mansion full of memories and memorabilia of his career in show business, including photographs, records, scrapbooks and a banjo signed by four presidents and the prince of Wales.

"I'm down in history now," he told a reporter. "I'm so egotistical I don't want the public to ever forget me...."

In a final interview Monday, Mr. Johns reflected that "Having [several] children and a wife and being able to leave [them] one million apiece is not too bad for a fellow who didn't go to Yale or Harvard."

In addition to his wife, Hazel, he is survived by sons James Johns of Silver Spring and John Johns, who lived with his parents; daughters Martha Johns of Washington and Joan Smith of the family property near Olney; 17 grandchildren and 12 great-grandchildren. He outlived two of his children.

(With this issue, we mark the passing of two more artists who made pre-1925 acoustic records for Victor. In fact, we believe that Jascha Heifetz was the last living acoustic Red Seal artist.)

THE NEW YORK TIMES,

SATURDAY, DECEMBER 12, 1987



Rothschild

Jascha Heifetz at a rehearsal in Los Angeles in 1968.

Jascha Heifetz Is Dead at 86; A Virtuoso Since Childhood

By HAROLD C. SCHONBERG

Jascha Heifetz, the violinist whose name for more than half a century was synonymous with perfection of technique and musicianship, died late Thursday evening at Cedars-Sinai Medical Center in Los Angeles. He was 86 years old and lived in Beverly Hills.

Mr. Heifetz had entered the hospital on Oct. 16 to be treated for complications resulting from a fall and had recently undergone neurosurgery.

United States Debut in 1917

When Mr. Heifetz made his United States debut at Carnegie Hall on Oct. 27, 1917, two of the listeners were Leopold Godowsky, the pianist, and Mischa Elman. As the 16-year-old Mr. Heifetz played, the other violinist mopped his brow and remarked to Mr. Godowsky: "It's rather warm in here."

"Not for pianists," Mr. Godowsky responded.

In the decades that passed after that "warm" night, Mr. Heifetz justified his rival's discomfort by winning recognition as perhaps the greatest violinist of his time. His playing was notable for many things: its silken tone, its technical perfection and its careful regard for the composers' slightest markings. It was always aristocratic in spirit; its lyricism, even if sometimes reserved, was intense, and the elegance and purity of phrasing were always remarkable.

Most of these characteristics were already evident at Mr. Heifetz's New York debut, for the concert was described by a critic as "the disclosure of a surpassing talent, well-nigh complete mastery of all the problems of violin playing, a sensitive, dignified and unassuming musician of such youth that much may still be expected in his development."

The violinist Itzhak Perlman said of Mr. Heifetz yesterday, "The first violin sound I remember was his. Nobody played like him — the strength and the force. His playing had the quality that sizzled and he had such color. He revolutionized violin playing to where it wishes to go today. None of us mortals are going to be able to reach his standard."

Upon learning of Mr. Heifetz's death, the conductor Erich Leinsdorf observed: "Jascha Heifetz was and will remain No. 1 of violin players. There is no other branch of music in which one person is as clearly recognized as being nonpareil."

Mr. Heifetz always remained dignified, and he avoided showmanship — partly, some say, because he lacked the flair for it, but more particularly because he thought it was in bad taste. The critic James Gibon Huneker defined the Heifetz approach as advocacy of "the Grecian ideal of art."

There is evidence to support Mr. Huneker's theory. Twelve years after Mr. Heifetz's debut, and with three immensely successful worldwide tours behind him, the violinist replied in response to a question about what he could do now that he had reached the top:

"There is no top. There are always farther heights to reach. If one thought himself at the pinnacle, he would slide back toward mediocrity by that very belief in his success."

During World War II, Mr. Heifetz toured Army camps, and in 1942 he heard that a throng of soldiers gathered to hear him had appeared under duress. Before beginning his concert, he told the soldiers that he would not be slighted if any of them left. Some took advantage of the offer, but the vast ma-

jority remained and applauded thunderously.

It was in Vilna, where the violinist was born on Feb. 2, 1901, that he learned to play the violin at the age of 3. His father, Ruvin, a violinist, was his teacher. At 5, Jascha entered the Royal School of Music there and three years later he was graduated from the conservatory.

Most Astonishing Genius

His was a poor family, and when his father tried to persuade the great violin teacher, Leopold Auer, to listen to the prodigy, there were many refusals. The family had already moved to St. Petersburg to be near Auer. But when Auer finally granted young Heifetz a hearing, he made up for his previous reluctance by announcing that the boy was the most astonishing genius in his experience.

The boy was one of those in a group of young Jewish violinists who later started the world. The others would include Mischa Elman, Tosha Seidel, Efrem Zimbalist and Nathan Milstein.

After two years with Auer, young Heifetz gave a recital in St. Petersburg that drew attention throughout Russia. In 1911, at the age of 10, he played in Berlin with the Berlin Philharmonic. Thereafter, the prodigy toured other countries on the Continent.

At the age of 12, young Heifetz was already one of the most discussed violinists in Europe. After one of his Berlin concerts, he was invited to a dinner at the home of a music critic, Arthur Abell. Many distinguished violinists were present.

The boy was asked to play. He said that he had brought his violin along, but that he lacked an accompanist. One of the guests, who introduced himself as Fritz Kreisler, volunteered to play the piano part for the Mendelssohn Concerto. When young Heifetz finished his performance, Mr. Kreisler — at that time the most popular and beloved violinist in the world — looked at his colleagues and said, "Well, gentlemen, shall we all now break our violins across our knees."

It was not until several years later, after young Heifetz became a success in the United States, that he went to England. A news story about his visit said: "The London musical world is just at present sitting in ecstasy at the feet of Jascha Heifetz."

In 1922, his appeal reached new heights when he gave four Carnegie Hall concerts. At the fourth concert, the crowd pushed into the already sold-out house and the police had to be called to restore order and to eject admirers who lacked tickets.



by Dick Spottswood

The adjoining obituary makes an error or two which I'm pleased your editor has asked me to correct. But, first, I must acknowledge the sadness I feel at learning of the death of a good, kind and gentle friend. You'll find his picture and some of his story in the notes to Morning Star lp #45002, which also features a number of the eerily beautiful unaccompanied violin duets he made with Dennis McGee, when both traveled the 200+ miles from their homes in Eunice to New Orleans to record for Vocalion in March, 1929. Their music was an astonishing retention of a style which reached back into the eighteenth century, when the Acadian French survivors of English persecution found their way into Spanish Louisiana. The rural communities they populated also became host to settlers from Ireland, Germany, and Syria. All these were further mixed with Afro-Caribbean slaves, southern whites, and the native Indian population. As in a good gumbo, elements from all these lifestyles found their way into the music as well as other aspects of Southwest Louisiana life. In times well before their own, the double-fiddle music was what people danced to; through the 1929 recordings and the numerous additional ones they made from the early seventies to the present, Sady Courville and Dennis McGee became an invaluable link between generations and even centuries.

Sady was also a man whom I was proud to count as a friend. When I learned that both he and Dennis were still musically active in 1972, I made a pilgrimage to see them and visit their homes. Though Sady ran an active furniture retail business and enjoyed a rewarding family life, he still found time to entertain me, show me around and introduce me to friends and fellow musicians. At the time, he was beginning to be more active musically than he had since his youth. He began to tour occasionally with Dennis and to lead the band which performed live over KEUN each Saturday morning with his co-host Revon Reed. His last broadcast was January 2 of this year; his death occurred the next day. His partner and friend Dennis McGee, twelve years his senior, is still healthy, happy, and musically active. Sady also leaves behind a lovely family which enthusiastically supported him in everything he did.

To contradict another point, the Courville and McGee records were not the first Cajun discs. That honor usually goes to accordionist Joe Falcon, who did two songs for Columbia in New Orleans on April 27, 1928. Even earlier, some ook-learned "Bayou-Ballads" by a concert baritone named Gaston Wiener were released by HMV in France in 1926. In January 1925, one Dr. James F. Roach and his wife, Agnes Farrell Roach, also recorded some "folkloric" material for Okeh in New Orleans which appeared on their own "Roach" label.

Report
on
National Cylinder Record Box Lid Exchange

Our first ever lid exchange has proven to be quite a successful experiment. Over 500 lids were received, and we are now in the process of sorting them all and typing up the list for the participants (work on this phase was suspended in order to put together this issue of the GRAPHIC).

Seeing all the lids laid out, one begins to get a feel for the massive industry which was once involved in producing these records; and yet, what we are seeing some eight decades later isn't even the tip of what was a very large iceberg.

Cajun fiddler dead at 82

MAMOU, La. (AP) — Saday Courville, the man who played second fiddle on the first known Cajun record and was one of the last links with the "pure" sounds of the Acadian heritage, has died. He was 82.

Courville died of a heart attack Sunday, the day after he played a live morning radio program on station KEUN in Eunice.

"He was the epitome of what our music should be," said Michael Doucet, one of the new generation of Cajun fiddlers. "He kept it alive for six decades. He didn't swerve. He played the music of his father, his family, and he knew the potential and the meaning of it."

Courville was a regular on Saturday morning radio in Cajun country. Until last year, he had been a co-host for 12 years on a Saturday morning music program that still originates live and in French from tiny Fred's lounge in Mamou.

The program, now broadcast over station KVPI in Ville Platte, always draws crowds of locals and tourists who come to sample authentic Cajun culture.

Sometimes Courville's first name was spelled Sady, although his wife, Bessie, said he was baptized Saday and went by his initials, S.D., which in Cajun French would be pronounced "sadie."

For more than 60 years, Courville teamed with brother-in-law Dennis McGee, now 95, to play fiddle duets.

The pair made the first known Cajun record in 1928 and cut their last about a year ago in New York.

McGee, who speaks little English, told Barry Ancelet of the University of Southwestern Louisiana, an authority on Cajun music, that it was ironic that Courville should die before he did, considering their ages.

"He always took care of me when we went on the tours recently. ... By all rights, I should have gone before him," he said.

Doucet said not more than three Cajun musicians are left who can play the unique duets that Courville and McGee played — double fiddles with no accordions, no guitars, no triangles.

"The lead plays the melody on the high strings, and another plays the second part on lower strings," Doucet said. "What is so different is the parallel rhythm. Their bows are in harmony but playing different."

Ancelet called it a neglected art. "Everyone wanted to play lead," he explained.

Although many Cajun musicians stopped playing during the 1940s and '50s when interest in their music waned, Courville and McGee continued playing at home.

"They never stopped playing together, just for fun or family groups or whatever," said Ancelet.

When interest in Cajun culture and music revived in the 1970s and '80s, they assumed the roles of old masters, demonstrating to the young musicians the way it used to be.

They began playing for audiences and eventually played the National Folk Festival and the Smithsonian Festival. They toured Europe, particularly France, and performed throughout the United States.

Survivors include his wife, three children, six grandchildren and one great-grandchild.

Services will be Tuesday at the Catholic church in his home town of Eunice, with two of his grandsons among those playing his music at the funeral.

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 14066 - Sergeant Flagg and Sergeant Quirt
 14067 - Then You've Never Been Blue/Sunny-side Up

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- 10811 - It's the Same Old Shillelagh
 10926 - Irish Were Egyptians Long Ago/When Paddy McGinty Plays the Harp
 10980 - The Guy at the End of the Bar/The Beard in the Gilded Frame
 10995 - I'd Feel at Home.../'Twas Only an Irishman's Dream
 11071 - That's How You Can Tell They're Irish/The Hat My Father Wore
 11134 - When I See All the Lovin' They Waste on Babies/Sleigh Ride

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- 19293 - Home in Pasadena/What Does Puss Cat
 35961 - Minstrel Show of 1929

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61118, 61119, 71015

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scarce and unusual labels, including some Vogue picture discs;

including dance bands, jazz, blues, hillbilly, celebrity, etc.

If you are not on my mailing list, or if you are, and did not reply to my last two auctions (closed 7/19/86, and 12/8/87), please write me, if you want to receive this auction.

* * * * *

A few 78s on my want list:

REGA DANCE ORCH., Okeh 4164, "A Young Man's Fancy"

BERT LOWN & HIS LOUNGRERS, Diva 2892-G, Harmony 892-H, or Velvet Tone 1892-V, "Here Comes My Ball And Chain"

JERRY FENWYCK'S ORCH., Clarion 11503-C, "Who's Your Little Who-zis?"

RED HOT DOGS, Banner 6069 or Oriole 1008, "Swanee's Calling Me"

HALE BYERS' ORCH., Brunswick 3108, "Tentin' Down In Tennessee," Vocalion 15370, "When The Red, Red Robin..."

Please state grade and price first letter. Many others wanted; send me any auction/sales lists. Will buy entire collections, if not "picked over," and heavy in good 1920s - 1930s dance bands and jazz.

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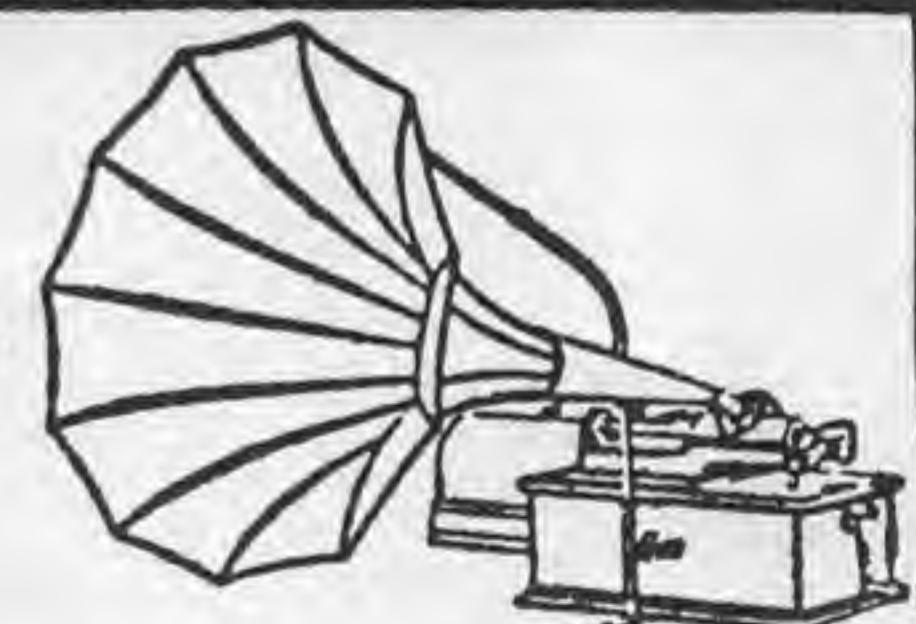
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FROM FACTORY TO YOU

I'm trying to complete a collection of dance band Edison Blue Amberol cylinders. Can anyone please help me? If you have anything to offer and wish to call, any collect calls will be accepted. Needed numbers are:

- 4404 - On a Little Side Street - Ada Jones & Billy Jones
- 4425 - When Francis Dances with Me - Ada Jones & Billy Jones
- 4880 - Wop Blues - Georgia Melodians
- 4882 - Wait'll You See My Gal - Georgia Melodians
- 4888 - Teapot Dome Blues - Georgia Melodians
- 4903 - Why Did You Do It? - Georgia Melodians
- 4919 - Red Hot Mamma - Georgia Melodians
- 4926 - Charley, My Boy - Georgia Melodians
- 4930 - San-Oriental Fox Trot - Georgia Melodians
- 5029 - Collegiate - Golden Gate Orchestra
- 5044 - Yes Sir, That's My Baby - Georgia Melodians
- 5084 - Freshie - Golden Gate Orchestra
- 5095 - Clap Hands! Here Comes Charley! - Golden Gate Orchestra
- 5100 - A Cup of Coffee, a Sandwich and You - Mike Speciale Orch.
- 5109 - Charleston Ball - Georgia Melodians
- 5118 - That's Her--That's Her What Did I Tell Ya? - M. Speciale Or.
- 5159 - Spanish Shawl - Georgia Melodians
- 5179 - Talking to the Moon - B. A. Rolfe Orchestra
- 5224 - Looking at the World Thru Rose Colored Glasses - G. Gate Or.
- 5226 - Black Bottom - Harold Stern Orchestra
- 5233 - Why Do Ya Roll Those Eyes - B. A. Rolfe Orchestra
- 5247 - Bass Ale Blues - Joe Candullo Orchestra
- 5250 - I Found a Million Dollar Baby - Jack Albin Orchestra
- 5269 - Baby Face - Markels Orchestra
- 5299 - Blue Skies - Don Voorhees Orchestra
- 5312 - Blue Skies - Vaughn de Leath
- 5317 - High-High-High Up in the Hills - Ross Gorman Orchestra
- 5325 - Crazy Words-Crazy Tune - Golden Gate Orchestra
- 5329 - Me Too - Golden Gate Orchestra
- 5333 - Ain't She Sweet? - Clyde Doerr Orchestra
- 5361 - Me and My Shadow - The Four Aristocrats
- 5374 - Sometimes I'm Happy - All Lynn's Music Masters
- 5462 - We All Scream for Ice Cream - The Rollickers
- 5470 - My Blue Heaven - Vaughn de Leath
- 5476 - Henry's Made a Lady Out of Lizzie - The Happiness Boys
- 5491 - My Heart Stood Still - B. A. Rolfe Orchestra
- 5496 - Let a Smile Be Your Umbrella - Louis Lilienfeld Orchestra
- 5546 - Laugh Clown, Laugh - Arthur Fields
- 5562 - Georgie Porgie - B. A. Rolfe Orchestra
- 5563 - That's My Weakness Now - B. A. Rolfe Orchestra
- 5594 - Butcher's Boy - Frank Luther & His Pards
- 5642 - You're the Cream in My Coffee - Golden Gate Orchestra
- 5646 - I Can't Give You Anything But Love - B. A. Rolfe Orchestra
- 5647 - There's a Rainbow 'Round My Shoulder - Golden Gate Orch.
- 5648 - I'm Wild About Horns on Automobiles - J. Dalton & 7 Blue Babies
- 5656 - Doin' the Raccoon - Billy Murray
- 5659 - Makin' Whoopee! - B. A. Rolfe Orchestra
- 5661 - Is There Anything Wrong in That? - Ermine Calloway
- 5677 - If I Had You - B. A. Rolfe Orchestra
- 5694 - Lover, Come Back to Me - Golden Gate Orchestra
- 5704 - Button Up Your Overcoat - B. A. Rolfe Orchestra

Please see my want
ad on page 16 of
issue #61!

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(Postmark Deadline: April 10, 1988)

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Here is another selection of Blue Amberols offered for sale to the highest bidders in this MAIL AUCTION. All of these cylinders were play-tested before listing. All are clean and play well. I always try to note cosmetic or playing defects. In this listing: E+ = almost like new; shiny surfaces; no extraneous noise;
E = quiet surfaces; evidence of previous use is slightly audible/visible;
E- = minor wear and/or surface noise, but still quite enjoyable.

When submitting your bids, please mention The Graphic and bid by Item # from the left-hand column (i.e., 1 through 54.) It helps if you give a bit more information, such as title, cylinder #, etc. In fairness to all, I do not give out "current high bid" information by telephone, but if you have other questions, please feel free to call me anytime (802-868-4618.) Be prepared for my answering machine. Only winners are notified, but an SAE with your bids guarantees a reply. At billing time--usually 10± days after postmark deadline date--I add postage, insurance, and \$1 (for packaging materials) to your winnings. I also try to send each winning bidder a copy of his/her bidsheet with high bids shown. There are boxes for most of the records, but some have seen better days. As always, your satisfaction is guaranteed. Please observe the postmark cut-off date shown above.

Abbreviations Used

SLOR = Slightly Out-of-Round: Little or no effect on playback.

ESPL = End Split: usually at start; not into grooves unless so noted.

BKGN = Back Ground Noise: due to storage abrasions or old soil; not offensive. TICK = the familiar "pop"/click/tick noise known to most cylinder collectors; caused by pressing flaw or light scratch/nick, causing audible ticking for # of grooves shown.

GRV = Groove(s): as in "ESPL 10 GRV" or "TICK 3 GRV"

NAP = Not Affecting Playback.

NIG = Not into Recorded Grooves.

1. 1506 BAND. Over the Waves--Waltz. [loud] E+
2. 1527 FLORENTINE INST. TRIO. Serenade (Titl.) [TICK 3 GRV] E
3. 1543 FREDERIC H. POTTER & CHO. Red Wing. E+
4. 1630 NEAPOLITAN INST. QUARTET. How Could I Forget Thee. E
5. 1717 CHARLOTTE KIRWAN & HARVEY HINDERMAYER. Sympathy. [Few ESPL's NAP] E+
6. 1763 CHARLES D'ALMAINE & CHO. Down at Finnegan's Jamboree. [An interesting "sketch" with Irish dances.] [TICK 10 GRV near end] E-
7. 1795 VENETIAN INST. TRIO. Dream of the Tyrolienne. E-
8. 1933 KNICKERBOCKER QUARTET. Come Where My Love Lies Dreaming. E-
9. 2007 MANUEL ROMAIN & CHO. When the Old Folks Were Young Folks. [ESPL ½" into GRV] E
10. 2009 CAL STEWART. The Revival Meeting at Pumpkin Center. [TICK 15 GRV] E
11. 2015 MARIE KAISER. Villanelle--Oft Have I Seen, Etc. [2 ESPL ½" into GRV at start] E-
12. 2026 BILLY MURRAY. The Tango Tokio. [Few ESPL NIG] E-
13. 2052 CHARLES DAAB. Irish and Scotch Melodies--Fantasia. (Xylophone) E-
14. 2063 NATIONAL PROMENADE BAND. Virginia Reel. [Playing time: 4'20"] E
15. 2103 WILL OAKLAND & CHO. I'll Take You Home Again, Kathleen. E-
16. 2135 BAND. Tango--"Miss Mexico." E-
17. 2150 GEORGE W. BALLARD. When the Twilight Comes to Kiss the Rose Good-night. [Ballard goes quite flat on final note!] E-
18. 2194 BILLY MURRAY. He'd Have to Get Under, Get Out and Get Under. E
19. 2215 EDISON LIGHT OPERA CO. Favorite Airs--"Pirates of Penzance." [Another long-player: 4'20"] E-
20. 2228 BAND. Love Is So Fickle--Waltz Hesitation. [ESPL NIG] E-
21. 2278 KNICKERBOCKER QUARTET. Moonlight On the Lake. E-
22. 2285 ALBERT QUESNEL. Cantique de Noël. ["O, Holy Night" = "Minuit Chrétien," sung in French] E-
23. 2386 WALTER VAN BRUNT. Mary, You're a Little Bit Old Fashioned. E-
24. 2389 BAND. Grande Valse de Concert. (Reed Only.) [½" scratch, slightly audible] E-



Cylinder Auction #88-A Paul Newth 26 Gail Dr, Ellington, Ct 06029

Closing date 4-8-88 (203) 871-6862
All cylinders are in old boxes of some type-appropriate where possible.
Original box (OB) or original box & top (OBT) noted. Please bid by item
number and record number. Postage added to all winning bids.

BA1	Blue Ambersols	2054	Praise Ye-Attilla (Kryl's Band) (OBT) V+	faded	BA71	Basket of Roses (bells) E	
BA2		2063	Virginia Reel (Nat Prom Bd) E-		BA72	When It's Night Time Down in Burgundy (Clark & van Brunt) E	
BA3		2069	I Wish That You Belonged to Me (Jones & Murray) E-		BA73	Massa's in de Cold, Cold Ground (Metro Qu) (OBT) E	
BA4		2074	The Horse Trot (Nat Prom Bd) (OBT) E		BA74	Let's Grow Old Together Honey (Romain) E	
BA5		2078	The Girl In the Gingham Gown (Hindermeyer) (OBT) E		BA75	Love's Sorrow (Randolph) (OBT) E	
BA6		2093	Musical Wizard & the Bell Boy (Spencer & Campbell) E	exc	BA76	Somewhere A Voice Is Calling (Spencer & Archibald) (OBT) E	
BA7		2104	split into first few grooves		BA77	In the Evening By the Moonlight, Dear Louise (Hindermeyer) E	
BA8		2105	Stars and Stripes Forever March (Sousa's Bd) E-		BA78	L'Estudiantina-Waltz Hesitation (Nat Prom Bd) (OBT) E	
BA9		2124	Bird on Nellie's Hat (Ada Jones) (OFT) E-		BA79	Come to Me (Helen Clark & Archibald) E	
BA10		2162	Amoureuse Waltz (accordian) E-		BA80	Adoration (violin) (OBT) E-	
BA11		2164	How Long Have You Been Married (Murray) (OBT) E		BA81	Roses Remind Me of Someone (Clough) (OBT) E	
BA12		2165	Just Because It's You (E. Spencer) (OBT) E		BA82	It's a Long Long Way to Tipperary (Farrington) (OBT) E	
BA13		2186	Tres Chic (Nat Prom Bd) E		BA83	Meadowbrook Fox Trot (Nat Prom Bd) (OBT) E	
BA14		2190	The Old Clarinet (Empire Vaudeville Co) E		BA84	I'm Going Back to Louisiana (Murray) E	
BA15		2197	That's How I Lost Him (Ada Jones) E-		BA85	The Fairest Rose Waltz (xylo) (OBT) V+	
BA16		2199	The Pussy Cat Rag (Ada Jones & Peerless Qu) E-		BA86	When the Roses Bloom (Randolph & Spencer) (OBT) E	
BA17		2206	G.A.R. Patrol (NYMB) E		BA87	La Boheme Waltz Song (Gialdini) (OBT) E	
BA18		2212	Dreaming-Waltz Hesitation (Nat Prom Bd) o/s E		BA88	Oh Promise Me (Fluegelhorn) (OBT) E	
BA19		2222	All Aboard for Dixie Land (Ada Jones) E		BA89	My Lady of the Telephone (Phillips) (OBT) E	
BA20		2233	Sing Me the Rosary (Gillette) E		BA90	Operatic Rag (Soderba) (OBT) E	
BA21		2234	I'm on My Way to Mandalay (Campbell & Gillette) (OBT) E-		BA91	Out to Old Aunt Mary's (Humphrey) E-	
BA22		2236	You're My Girl-Medley Turkey Trot (Nat Prom Bd) E		BA92	Cecile-Waltz Hesitation (Nat Prom Bd) E-	
BA23		2246	The Dear Old Songs (Oakland) (OBT) E-		BA93	When You Wore a Tulip (van Brunt) E	
BA24		2256	The Irish Jig (Nat Prom Bd) E		BA94	Good-Bye Girls, I'm Through (McCormack) E-	
BA25		2261	When You're All Dressed Up and No Place to Go (Murray) E		BA95	Hymn of Praise-The Sorrows of Death (Padgin) E	
BA26		2270	Song of the Mill (E. Spencer) o/s E		BA96	On the 5:15 (Pete Murray) E	
BA27		2272	Rebecca of Sunny-Brook Farm (Campbell & Gillette) (OBT) E-		BA97	I Didn't Raise My Boy to Be a Soldier (Clark) (OBT) E	
BA28		2275	An Afternoon in June (Murray & Belmont) E-		BA98	Old Folks at Home (Miller) (OBT) E	
BA29		2277	Don't Stop (Peerless Qu) E-		BA99	Love's Golden Dream (Clark & Randolph) E-	
BA30		2282	Songs of Scotland-part #1 (ECB) E-		BA100	My Old Kentucky Home (Chalmers) E	
BA31		2293	Isle d'Amour-Waltz Hesitation (Nat Prom Bd) E-		BA101	In the Hills of Old Kentucky (Harvey) (OBT) E	
BA32		2300	In the Valley of the Moon (Spencer & Archibald) E-		BA102	Liebesfreud (violin) (OBT) E	
BA33		2302	When the Maple Leaves Were Falling (Clark & Randolph) E o/s		BA103	What Is Love (E. Spencer) (OBT) E	
BA34		2303	Why Is the Ocean So Near the Shore (Ada Jones) E-		BA104	I Want to Go to Tokio (Macdonald & van Brunt) (OBT) E	
BA35		2304	In the Town Where I Was Born (Owen McCormack) (OBT) E- pl		BA105	An Old Sweetheart of Mine (Humphrey) E	
BA36		2307	Sweet Thoughts of Home (Jordan) (OBT) E		BA106	Sailing on the Good Ship Sunshine (I. Kaufman) E	
BA37		2311	Where Can I Meet You Tonight (Jones & Murray) (OBT) E		BA107	There's A Long Long Trail (Ballard) E	
BA38		2312	I Love You Just Like Lincoln Loved the Old Red, White		BA108	And the Great Big World Went Round & Round (Collins & Harlan)	
BA39		2314	and Blue (Peerless Qu) E-		BA109	Serenade (Venetian Instr Qu) F	
BA40		2316	Celebratin' Day in Tennessee (Collins & Harlan) E-		BA110	All Aboard for Chinatown (Collins & Harlan) E	
BA41		2325	Mother's Dear Old Chair (Clark & Hindermeyer) (OBT) E		BA111	First Heart Throbs (bells) E-	
BA42		2329	Fourth of July Patrol (NYMB) (OBT) E		BA112	When It's Orange Blossom Time in Loveland (Ballard) E	
BA43		2336	Gippsland March (NYMB) (OBT) E		BA113	Kangaroo Hop-Fox Trot (xylo) E	
BA44		2343	In the Heart of the City That Has No Heart (A. Jones & Gillett) E	V+	BA114	Where Did Robinson Crusoe Go With Friday (Murray) E-	
BA45		2346	The Passing of Salome (Nat Prom Bd) E		BA115	True to the Flag March (U.S. Marine Bd) E	
BA46		2347	He'd Have to Get Under Medley (Nat Prom Bd) E-		BA116	Shades of Night (Spencer & van Brunt) E	
BA47		2348	Chicken Reel (Meeker) E-		BA117	Arrah Go On, I'm Gonna Go Back to Oregon (Murray) E-	
BA48		2360	Pepper Pot One Step (Nat Prom Bd) (OBT) E		BA118	I'll Take You Home Again, Kathleen (van Brunt) E	
BA49		2361	While They Were Dancing Around (Kaufman) E-		BA119	The Whistler & His Dog (NYMB) E-	
BA50		2364	The Whistling Coquette (Jones & Murray) (OBT) E		BA120	Shim-me-cha-Wibble (Nat Prom Bd) E	
BA51		2368	Do You Remember (Gillette) E		BA121	Sweet Genevieve (Ida Gardner) E	
BA52		2375	A Perfect Day (Metro Qu) E		BA122	Medley of Scotch Airs (Banjo-Bacon) E-	
BA53		2388	This Is the Life (Murray) E		BA123	Who Will Care For Mother Now (Oakland) E	
BA54		2390	The Rose of the Mountain Trail (Archibald) E-		BA124	Blue Danube Waltz (Imperial Marimba Bd) E-	
BA55		2391	Everybody Loves My Girl (J. Kaufman) (OBT) E		BA125	Santa Lucia-Neapolitan Boat Song (Guaneri) E	
BA56		2394	If They'd Only Move Old Ireland Over Here (Favor) E		BA126	Silver Threads Among the Gold (Zimbalon) E	
BA57		2401	Twas In September (Jones & Murray) (OBT) E		BA127	My Waikiki Mermaid (Waikiki Orch) E-	
BA58		2404	The Dorothy Three-Step (Nat Prom Bd) E		BA128	All Hail the Power of Jesus' Name (Metro Qu) E	
BA59		2405	Something Tingle-Ingleing (van Brunt) (OBT) E		BA129	A Darkey's Oration on Women (Golden & Marlowe) E	
BA60		2413	Humoreske (violin) (OBT) E		BA130	Shine Do We Go From Here (Fields) E-	
BA61		2415	Suffragette's March (Liberati's Bd) (OBT) E		BA131	Hawaiian Dreams (Waikiki Hawaiian Orch) E-	
BA62		2418	Royal Australian Navy March (NYMB) E		BA132	Everybody Loves a Big Brass Band (Meeker) E	
BA63		2419	The Lover & the Bird (Carson) (OBT) E		BA133	Some Sweet Day By and By (Metro Qu) E	
BA64		2422	Mother Machree (violin) E-		BA134	The Low-Back'd Car (Ellison) E	
BA65		2427	When It's Moonlight on the Alamo (Campbell & Gillette) OBT E-		BA135	A Wee Deoch and Doris (Ellison) E	
BA66		2428	Wedding of the Winds Waltzes (Am Stand Orch) E		BA136	Where the Sunset Turns the Ocean's Blue to Gold (Ballard) E	
BA67		2429	When the Angelus Is Ringing (Gillette) (OBT) E		BA137	Blackthorn Stick Medley of Jigs (Violin) E-	
BA68		2432	Jimmy Trigger's Return from Mexico (Golden & Hughes) OBT E-		BA138	The Tickle Toe (Dahlart) E	
BA69		2434	Tramp, Tramp, Tramp (Knickerbocker Qu) E-		BA139	The Dixie Volunteers (Premier Qu) E	
BA70		2435	Too Much Ginger (Gialdini) E		BA140	I'll Take You Back to Italy (Ada Jones & Murray) E	

Minimum bid is \$3. This must be received by 11:00 PM the closing night of the auction.

wanted

WANTED — "Classical" 78s, cylinders, LPs and 45 rpms - 78s 1890s to 1930s. LPs & 45 rpms - early monos 1950s. Please write to Peter Mauro, 90-04 187th Place, Hollis, NY 11423.

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathé, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Gramophone needle tins wanted - specialist collector. Any makes, quantity including American tins. Many swaps/sales available. 2 IRC's/\$1 for illustrated catalogue. Lambert, 24 Churchway, Weston Favell, Northampton, NN3 3BT, England.

WANTED: Edison cylinder phonographs, Fireside cases, reproducers and Regina music boxes in any condition. Also antique wall and candlestick telephones and parts for same. Herbert Krapf, 360 Vincent Ave., Lynbrook, NY 11563.

Wanted: Old Records of FRANK MUNN known as the Golden Voice of Radio. Mr. H. Willis, R.R. 4, Box 147, Williamstown, NJ 08094

WANTED: CIRCUS MUSIC RECORDS - HiFi, Stereo, 78s, what have you. Can also use circus posters and lithos, circus pictures and props, clown shoes, or any circus related items. Tel me what you have and your price. Jim Kelly, Danis Pk. Rd. RFD #3, Goffstown, NH 03045.

Wanted: Oak horn for Columbia phonograph. I will pay a reasonable price for a nice horn. I will also consider a horn in need of restoration. John Larsen, 1301 E. 11th, Duluth, MN 55805, or call (218) 724-4812.

Wanted for purchase or exchange - Gramophone Needle Tins, Boxes and Packets. Please send me details of what you have and I will reciprocate. H. MARKS, P.O. Box 1793 JOHANNESBURG. 200, South Africa. Telephone 833-7820.

16" Transcriptions Wanted. Will pay 20-50 dollars for a good to mint copy of any of the following transcriptions:- World numbers 6079, 6089, 7049, 7059, 8349, R-641. World Fiesta Grande series numbers Disc TR-10A, Disc TR-12A, Disc TR-17A, Disc TR-18A, Disc 19A, Disc 20A. Associated numbers ZZ-2536 and ZZ-2537. N.B.C. Thesaurus numbers 1017 and 722. I need "Thesaurus" catalog information with disc numbers, names and singers, 1930's-1940's. Xerox o.k. Have Associated, World index to trade or will pay. Call 6 P.M. - 12 P.M. 1-212-378-3670. Or write: Henry Medina, 875 Longfellow Ave. Apt. 1C, Bronx, NY 10459.

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Horns! Cylinders! Old-time record men and more in "Talking Machine Madness, The Story of America's Early Phonograph Shows (1897-1900)." Send \$4.50, postage-paid, to Hamilton Hobby Press, Box 455, Fairfield, Ohio 45014.

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For Sale: Earlier 78 RPM's on Victor, Deca, Cameo, Tops, Emerson, Columbia and Arto labels. Call or write for list: Susan Robinson, RR 1, Box 88, Wilmington, VT 05363. Phone 802-464-5294.

Attn. Collectors of rare labels on 78 records. I have a 78 labeled ANSONIA #1001 side 1 - Ansonia Dance Orchestra - Whispering. Side 2 - Ansonia Dance Orchestra - Avalon. Playing condition. Photocopy of record 35¢ and S.A.S.E. for info. Best Offer. Phone after 5 p.m. 815-455-3296. Pete Wevik, 4703 Strong Rd., Crystal Lake, Ill. 60014.

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

Nipper Decal for Victor Wood Horns. Colors as original. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010

Large list of 78- 45- 33 records, over 400 records listed. Many 78 from 1930 and 40. In very good condition. \$1.00. Pete Wevik, 4703 Strong Rd., Crystal Lake, Ill. 60014.

DO YOU HAVE THAT CLASSICAL 78 ALBUM that has a damaged or missing record? I have an "album singles for sale" listing that I will send to anyone for a 22¢ long s.a.s.e. Anton Johannes, RD #3, Box 253, Pine Bush, NY 12566.

miscellaneous

RECORD CATALOGS, SUPPLEMENTS and other old printed literature, bought and sold. Victor, Columbia, Edison, Brunswick, Pathé, Okeh, many others, disc & cylinder. 1890s-1960s. Also machine catalogs, piano roll literature, etc. Send stamp for free annual auction list; or let me know what you have to sell. Tim Brooks, 27 Greenway Dr., Greenwich, CT 06831

Max E. Vreede, formerly of 23 Avenue des Cerfs, 1950 Kraainem, Belgium, has moved to 14 Kiggelaerstraat, 2596 TM the Hague, Holland. Telephone no. (0)70-242308. I collect Paramount and jazz/hot dance 78's of the period up to about 1932 and I would welcome sales lists and auctions including this type of records. I have a lot of them but still want many more.

USE THE 'CLASSIFIEDS'

Auctions

FOR AUCTION - Records of the golden 78 rpm era. Please request free lists, issued irregularly but worth waiting for! Records, P.O. Box 528, Vestal, NY 13851-0528.

AUCTION: Quarterly lists, 78 rpm 1897-1937 Jazz, blues, pop, ragtime, personalities. Many rare and unusual items. Free list. Write ASSOCIATE RESEARCHERS c/o Edwards, 148 Sullivan St. #18, New York, N.Y. 10012

Regular Cylinder Auctions. I have now increased the frequency of my auctions and also the range of material being offered. It now includes needle tins, books, machines, parts, etc. I have recently purchased a large collection of cylinders, operatic and 4 & 5000 series. You can be included on my list no charge just write. I guarantee all purchases and delivery. Rod Cornelius, 16 Jubilee Ave., Devonport, Auckland, New Zealand.

Records and Music Items. 78s, 45s, LPs, Diamond Discs, and Cylinders. Plus Sheet Music, Piano Rolls, and Memorabilia. Usually have Folios, Record Sleeves, Needles, Books, Record Catalogs, Music Magazines, etc. The most diversified auction list in America. Special section for Polkas, Country-Western, Foreign, Gospel, and much more. Lists issued four times each year. Lists are free but stamps are appreciated. Musical Memories, Bob & Marge Netzer, Box 8382, Orlando, Florida 32806.

Record Auctions - 78 RPM only, 1900-1940 Popular, Jazz, Classical, C & W. No minimums. Free lists. Dave Reiss, 3920 Eve Drive, Seaford, NY 11783.

AUCTION: 78rpm records 1900-1950+; all categories; Free lists. Arthur S. Pare, 60 Forsyth Street, Owego, NY 13827.

Free, DISCOPHILE's Winter '87 Classical 78s and Spring '88 Jazz-Blues/Pop 78s/LPs auction lists. 1000s of records in TOP CONDITION. Classics from Victor, Columbia, Pathé, Edison. Jazz from 20s bands, 30s & 40s vocalists, pianists, combos, and big bands. Pops from the acoustic era, 20s vocalists, 30s & 40s Hotel, Swing, and Dixieland bands. PLUS, 50s Jazz label combos, Jazz LPs. AND publications, phonographs, equipment, and bargain-priced 78s. DISCOPHILE-C, P.O. Box 410239, San Francisco, CA 94141-0239, (415) 552-1022. Specify list/s.

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Need certain issues of "Along Broadway" & "Brunswick Topics" magazines. Will trade or buy. Martin Bryan, 37 Caledonia St., St. Johnsbury, VT 05819

wanted

Wanted: Rockwell figurine and/or collector plate "Dreams of Long Ago." Jerry Blais, 583 S. Nebergall Loop, Albany, Oregon 97321

WANTED: Victor Victrolas, 2nd style VILLA, VV-XX and 1907-1908 VV-XVI. Empty box for 1914 Victor I. 1902 and 1903 Victor record catalogs. Victor VV-50 in oak. Ken Washer, 2575 Marsha, Walled Lake, MI 48088.

CASH paid for unusual labels such as: LA-GRIFFOUL, TAJ, MACKSOU, MALOOF, MARRACHE, ASSYRIAN, HOVSEPHSHAMIAN, SINGER, GALLO-TONE, KATZ BROTHERS, BB, FAVORITE, HERMES, STAR-HINDU, TWIN, ORFEON, BAIDAPHON, PARLOPHONE, DELIMA, MARGOSIAN, PARSEKIAN,

KURDAPHONE, SRPSKE GUSLA, MARSH LAB, MI-RE, LA PATRIE, UNIVERSAL, HARRIS, LONESOME ACE, ERA, BEKA, ATLANTA, TROUBADOUR, etc... many others both overseas and domestic...and many foreign items on common HMV, COLUMBIA, ODEON, DECCA, VICTOR, PHILIPS and MERCURY! Most anything strange, unusual and exotic - tribal, primitive, "native" stuff. Clean out those shelves! All letters and lists get response! Pat V. Conte, 89-39 114th St., Jamaica, NY 11418.

Wanted: Metal floor stand for Edison School Phonograph. Must be in good to excellent condition. Paul Cook, RD #1, Tully, N.Y. 13159.

Wanted: Crank and Crank Hole Collar for Standard Talking Machine Style "X". Mahogany or Large Flower Horn and Elbow for Victor IV. T. J. Novak, 190 Barker Rd. E., Gilbert, MN 55741.

DECCA 17000 series calypso discs wanted. I'm trying for a complete run of the series. Your prices or comparables for trade. Other pre-war calypso needed too, esp. Victor 8000s, 3000s, 46000s, Bb B-4000s & ARC. Dick Spottswood, 6507 43d Avenue, University Park, MD 20782, or call (301) 277-6143.

Collector of Theo Karle recordings wishes to purchase for his collection additional Karle items on Victor, Brunswick, or Genett. Neil T. Corning, 17 Diane Road, Peabody, MA 01960. (617) 532-2091

WANTED: The following RUTH ETTING 78 r.p.m. 10 inch Victrola discs in E to N condition. Extremely good prices paid! (Any label for those that have alternates). Russell Wilson 14 Reynolds Drive, Wallingford, CT 06492. #1 - un-numbered Victor Test Pressing "You're in Kentucky Sure as You're Born"/"My Sweetie's Sweeter Than That" #2 - Col. 924-D - "Wistful and Blue"/"Hoosier Sweetheart (Say Who?)" #3 - Col. 2207-D - "I Remember You from Somewhere" #4 - Mt. 12394, Cq. 8042, Per. 12810 - "Lazy Day"/"I'm Still Without a Sweetheart with Summer Coming On" #5 - Col. 2681-D - "Holding My Honey's Hand"/"The Night When Love was Born" #6 - Ban. 32714, Cq. 8123, Per. 12896, Or. 2663, Rom. 2036 - "How Can I Go On Without You?"/"Linger a Little Longer in the Twilight" #7 - Br. 6771, 01634 "You're My Past, Present and Future"/"What is Sweeter Than the Sweetness of I Love You?" #8 - Br. 6761, 01740 - "Tired of It All"/"Keep Romance Alive" #9 - Col. 3014 - "Things Might Have Been So Different"/"March Winds and April Showers" #10 - Col. 3070 - "I Wished On the Moon"/"Why Dream?" #11 - Br. 7646, 02218 - "Lost"/"It's Been So Long"



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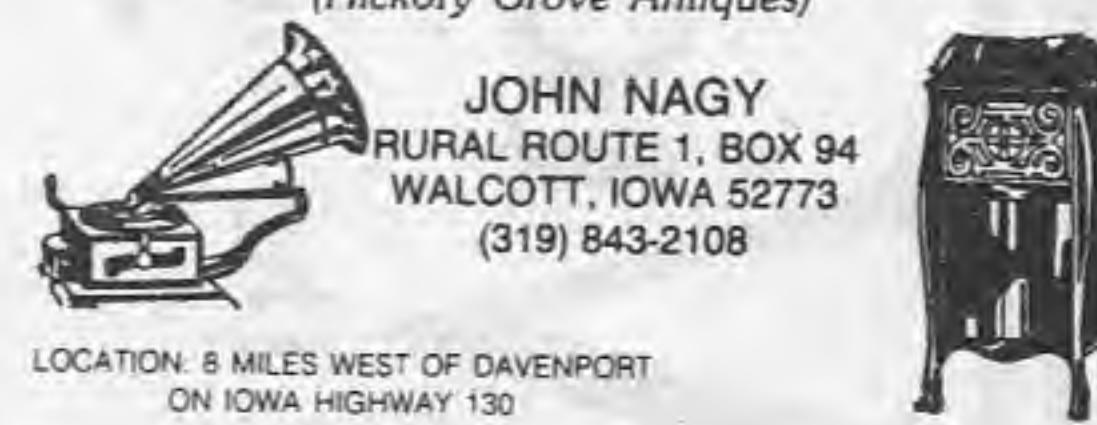
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2. Edison Thin 14066 Murray & Scanlan: Sgt Flagg & Sgt Qurt/ Jack Dalton: If I Give Up the Saxophone. E+ (Album & Pocket number scratched in both labels)
3. Brunswick 4513 Murray & Scanlan: Last Night, Honey/ The Whoopee Hat Brigade. E (Scratches as Item 2)
4. Brunswick 6610 Bing Crosby: There's a Cabin In the Pines/ I've Got To Pass Your House. E/E-
5. Victor Patent 17075 Al Jolson: Snap Your Fingers/ Collins & Harlan: I Want To Be In Dixie. V-
6. Edison DD 50783 Harry Raderman's Jazz Orch.: I Found a Rose in the Devil's Garden/ Cherie. E/E-
7. Medallion 8198: Plantation Jazz Orch: Any Time, Any Day, Anywhere/ Van Eps Specialty Four: A Young Man's Fancy. V+
8. Victor 23039 Joe Venuti Orch: Getting Hot/ David Nelson Orch: Some Of These Days. E (Lbl dmg, side 2)
9. Columbia A3828 Dolly Kay: Aggravatin' Papa/7 Or 11. V+
10. Gennett 4995 Ladd's Black Aces: Stop Your Kidding/ Yankee Doodle Blues. V
11. Columbia 1750D Maurice Gunsky: A Love Tale Of Alsace-Lorraine/ Pleasant Dreams. E-
12. Columbia 1637D Dan Hornsby Nov.Quartet: Oh! By Jingo/ Has Anybody Here Seen Kelly. E+
13. Brunswick 3020 Esther Walker: I Love My Baby/ I Want Somebody To Cheer Me Up. E (Scratches as Item 2)
14. Columbia Flag 132D Jones & Hare: Hinky Dinky Parlay Voo/ I'm Gonna Bring a Watermelon. V+
15. Mercury 6396 Flatt & Scruggs: Pike Co. Breakdown/ Old Salty Dog Blues. E
16. Actuelle 022382 Collins & Harlan: I Want a Jazzy Kiss/ Ernest Hare: The Moon Shines On the Moonshine. V-

Following are multiple record lots, Grades Averaged.

17. 4-Star (5 Records, all T Texas Tyler). V+ 1051 - 1052 - 1062 - 1115 - 1140
18. Victor Patent (6 Records, Vocals). V- to V 16440-Macdonough/ 16741-Miller/ 16944-Hill/ 16982-Hooley/ 17305- Dunlap/ 17412-Harrison
19. Pathe 10½" Vertical (6 Records, Vocals). V to V+ 20130-Burr/ 20310-20354-20391-all Fields/ 22036-James/ 22191-Hunting (No sleeves this lot; in newspapers)
20. Pathe 11½" Vertical (4 Records, Bands). V to V+ 29236 - 30244 - 40075 - 40156 (Also in newspapers)
21. Victor Scroll (3 Records, Dance Orch). E- 21786-E.McEnelly/ 21977-F.Waring/ 22110-B.Cummins
22. Victor Scroll (3 Records, Dance Orch). E- to E 24182-H.Carmichael/ 24219-T.Weems/ 24472-W.King
23. Brunswick early Black/White (4 Records, Dance Orch) V to V+. 2439-2456-both I.Jones/ 2453-B.Krueger/ 2547-R.Miller
24. Brunswick same as Item 23. 2564-R.Miller/2568-C.Fenton (Sm.rim flk S2)/ 2604-Old Colony/ 2631-A.Lyman
25. Brunswick early Black/White (4 Records, Vocals).V to V+ 2416-E.Hare/2427-Broxsis/2434-M.Harris/2442-M.Young
26. Okeh Blue Vertical (5 Records) V to V+. 1028-1040-both Jazarimba 0/ 1058-Ada Jones/ 1105-Instr.Quar./ 1118-G.Evans
27. Decca Album A-1923 (4 Records) E- to E. Album Stained. "Songs Of Our Times - 1923". Chas. Baum & His Orch.
28. Bell Records (Post-1940 Hawaiian) (4 Records). V+ to E-LKS 106 thru 113. Geo. Kainapau. No Album Jacket. All Hawaiian Titles, with Geo.Archer & The Pagans
29. Gennett (4 Records, Vocals). V 5621 Blue-Tremaines/ 3018 Red-J.Kaufman/3089 Red-A.Hall/3293 Red-Tremaines
30. Gennett Red (4 Records, Fox Trots). V 3192-3204-both Bailey's Lucky 7/3189-H.Lindeman/3226-Stillman Club
31. Gennett (4 Records [2 Blue,2 Red],Dance Orch). V 5668-W.Creager/5698-N.Glantz/3231-3257-Royal Troub.
32. Irving Kaufman (3 Records). V Vocalion 14908 (hr crk)/ 15024/ Gennett Electrobeam 6161
33. Vocalion (3 Records, Fox Trots). V to V+ 15020-Ambassadors/ 15027-B.Bernie/ 15122-Keystone Seren.
34. Vocalion (3 Records). V to V+ 14986-Miami Mar.Bd/ 14976-15041-both Earl & Bell

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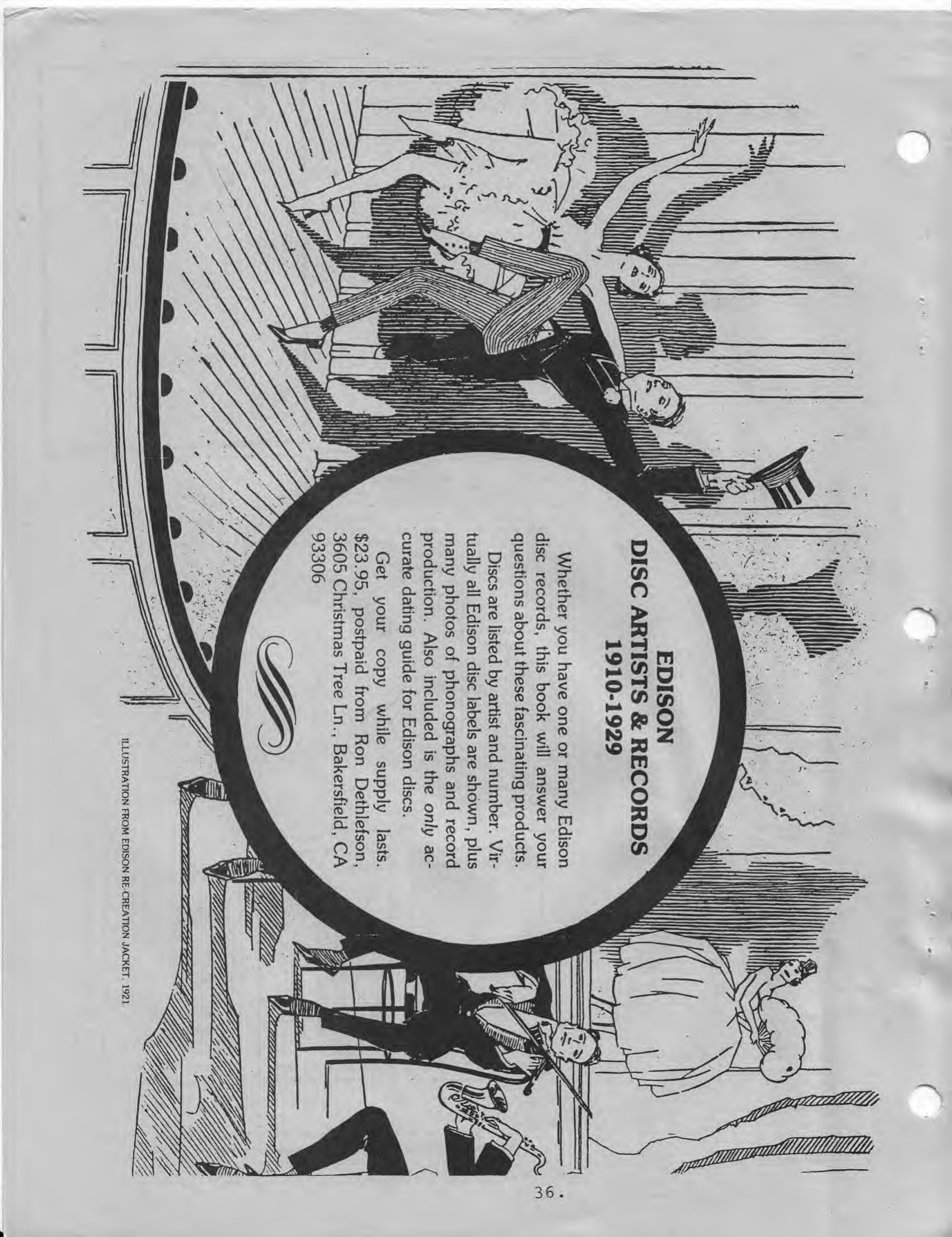


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